Kine WEEKLY

Increased Taxes

MAY 16

Paramount presents

THE STORY OF UNBEATABLE STALINGRAD

PRODUCED BY L. VARLAMOV (STALIN PRIZE WINNER)
AND A. RUZNETSOV
MILITARY ADVISER—COL. S. CHABROV

PHOTOGRAPHED BY 15 RED ARMY CAMERAMEN ON THE DON AND STALINGRAD FRONTS.

THIS HISTORIC SOVIET FILM FACTUALLY RECORDS THE IMMORTAL DEFENCE OF STALINGRAD. IT INCLUDES GERMAN PICTURES CAPTURED BY THE RED ARMY!

HERE IS UNFOLDED THE EPIC TALE OF HOW RUSSIA ROUTED HITLER'S ARMIES IN THE GREATEST SINGLE DEFEAT IN GERMAN MILITARY HISTORY

TRADE SHOW—PLAZA THEATRE TO-MORROW—11-30 A.M.

ATOGRAPH WEEKLY, 15/4/1943

Kinematograph WEEKLY

. 1,87 Thursday, April 15, 1943. Vol. 314

Pluto
EXCLUSIVELY APPEARING IN
WALT DISNEY
PRODUCTIONS

PLANNING FOR POST-WAR FILM PRODUCTION

A.C.T. Resolution

POOLING DOCUMENTARY STUDIO FACILITIES

A DEMAND that consideration be given to the planning of post-war documentary and instructional film production one of the resolutions which will be considered by the eneral meeting of the A.C.T. next Sunday.

Another important decision is expected in connection with he proposed opposition to monopoly dangers in film produc- ion, as G.-B.-Two Cities quota production proposals and the enario Institute.

The pooling of documentary, technical and studio facilities nd the amalgamation of existing small commercial units con- acting for Government production are other proposals which ill be productive of keen debate.

Emphasis is also laid upon the outstanding need of a joint roduction committee of the Industry.

The agenda for the tenth annual meeting of the A.C.T., which takes place at 10.30 a.m. on Sunday at Caxton Hall, Westminster, contains many important resolutions, many of which promise to prove of provocative significance.

The necessity of planning for post-war film production is emphasised by the Shell Film Unit, whose resolution states:—

"That the General Council be instructed to approach the Ministry of Information, the Board of Education and any other relevant Ministry or official body to ascertain whether consideration is being given to plans for post-war documentary and instructional film production. The great increase in the use of such films which has arisen out of the war has fully established their value to the community, and it should be urged that continuance of such film production can be an important factor in social reconstruction when hostilities end. If it be discovered that no planning has taken place, the General Council should press for machinery to be set up as soon as possible under Government auspices to initiate such action."

Eliminating Waste

Criticism of the system under which Government films are being produced comes from Paul Rotha Productions, which declares that the increasing number of small commercial units, each dealing with a sub-section of the Government's film programme, is not conducing to efficient production or

Continued on page 22

ENTERS VOTE £500

In Memory of Past Presidents

um of £250 was voted by the matograph Renters' Society uesday to the C. M. Woolf orial Fund.

the last meeting a suggestion made that the memorial d be made inclusive of the s of John Maxwell and Oscar ch, but this course was not table to the organisers of the Woolf Fund.

en the decision to contribute made on Tuesday, following discussion, it was further re- d that a contribution of £250 made to the Cinematograph e Benevolent Fund as a orial to the late John Max- who, like Mr. Woolf, was a presid t of the K.R.S.

e pla of the C. M. Woolf orial nd is to provide a at Glebelands" Conva- nt Ho e, which will bear Mr. f's na e.

EW YORK NEWS

urice lverstone is named as Presi nt and Foreign mana- for 2 Century-Fox, without ract.

e S v Ceiling Order has repe l, but President Roose- has sked Congress for a r-ta high earning to effect ame sult. The Industry does opp this.

K.R.S. Presidency

MAJOR R. P. BAKER NOMINATED

At Tuesday's meeting of the Council of the Kinematograph Renters' Society, Major R. P. Baker was nominated as next year's president. Failing any further nominations to the office, he will succeed S. W. Smith after the annual meeting on May 12.

Major Baker has been a member through his association for ten years with Associated British Film Distributors. He is also a member of the British Film Producers' Association Council.

LONDON THREE-RELEASE SCHEDULE

Renters Approve

The new London release scheme which will save film stock by dividing the territory into three areas is scheduled to come into operation on May 9.

The date originally set was June 21, but an early date being desired by the Board of Trade, agreement was made with the circuits to forward the date to May 31.

In view, however, of the restricted amount of film stock available for the period ending August 15, it was felt that an earlier date should be decided upon in order to effect the utmost saving of stock.

It was resolved to recommend this earlier date to all concerned.

The three-release plan put forward by the C.E.A. has been examined by sales managers and generally agreed except that as one area would demand 46 copies instead of 41 maximum four situations were removed from that area to adjust the copy supply.

A discussion arose on second features regarding the number of copies printed, the point being advanced that fewer copies of second features be printed. This, however, was combated on the grounds that second features in London might become first features in the provinces, and that the attempt to restrict would cramp opportunities of sale. The renter had to keep within his allocation and might even save upon it; he ought, however, to have freedom to operate within that allocation.

Unionising Renters' Staffs

"SCHEDULE AS BAIT"

RESENTMENT regarding the implication of a statement in a circular issued by the N.A.T.K.E., inviting members of renters' staffs to a meeting fixed for to-night in London was voiced at the K.R.S. Council meeting on Tuesday.

The statement in the circular was to the effect that a schedule of wages and conditions which had been submitted to the Kinematograph Renters' Society would be discussed at the meeting.

This, members said, seemed to imply that the N.A.T.K.E. schedule had been accepted by the K.R.S., whereas it had not even been discussed by them.

The Society had, it was agreed, recognised the Union as the appropriate body to act responsibly in the interests of employees, but at the last meeting the Secretary had been instructed to inquire what was the strength of the Union's membership among renters' employees.

This brought a reply from Mr. O'Brien, declaring that it was against Union practice to give such information, and suggesting that use might be made of information in a manner derogatory to Union interests.

To this the K.R.S. Secretary made rejoinder in a retort courteous but firm, suggesting that in the conduct of matters between the Society and the Union a more friendly attitude might be expressed.

Discussion upon the letters and upon the circular expressed the opinion that

Continued on page 5

If it's News it's on BRITISH MOVIETONE

KINEMATOGRAPH WEEKLY

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THIRTY PER CENT. UP!

SIR KINGSLEY WOOD has just brought the nation face to face with by far the biggest Budget in its history. What is the reaction? A mere shrug of the shoulders. There has been little attempt to analyse his imposts, but they do not want much understanding, it is the mixture as before, but a lot stronger.

As far as our own industry is concerned, we were all talking two or three weeks ago as though we had been officially informed in advance of the Entertainment Tax plans. Nobody has expressed surprise, or even disquiet. We realise the Government's attitude—if the people cannot afford these prices, they can save their money instead of spending it.

Which is all very well for a national policy, but it certainly takes a strong, almost altruistic philosophy if a large number of business concerns are to accept it without wincing. For whether we like to admit it or not, we are, by reason of the Entertainment Tax, asking our patrons to pay 5s. for a half-crown article, and we cannot shut our ears to an awkward still small voice which asks how long they will be willing to do so.

It is long odds they will tire of doing their part before the Customs and Excise Department gets instructions for a reduction. At the moment there is in many areas money to play with, and maybe the gross revenues of our kinemas will advance in step with the increased E.T. But that is only maybe.

The Chancellor's argument is that people who think the extra payment makes their entertainment too dear can please him just as well by cutting out this form of expenditure. If only a proportion do take this view we shall find ourselves in an extremely difficult position, for, like our capital ships in the Mediterranean narrows, there is very little room to manœuvre in to-day's conditions.

Long Shots

FAILING other nominations to the office, Major Reginald P. Baker will become President of the Kinematograph Renters' Society for the ensuing year. No one who has watched him in committee or council can deny his fitness for the office to which he is to be called.

POSSESSED of an alert business mind, fortified by an accountancy ability of an undoubtedly high standard, Major Baker has also the gift of relegating irrelevancies and secondary matters to their proper obscurity and illuminating the main question so that it stands out clear and free from trifling trammels.

HE can be forthright in attacking a false plea as well as persuasive in guiding fellow-members of a committee to a tactful presentation of a point of view which will not arouse resentment. Moreover, he can get the ear of a meeting immediately, so that no competing conversation among his hearers stands in the way of an orderly exposition of his point of view.

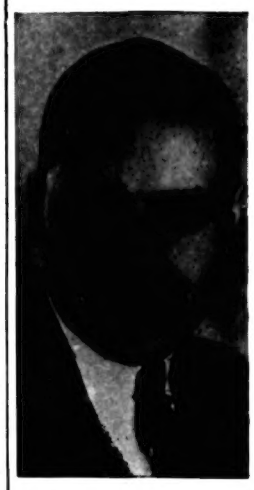
BRENDAN BRACKEN, Minister of Information, seemed genuinely pleased to declare open the new recording theatre at Denham last Tuesday. J. A. Rank briefly introduced him to the gathering, which included executives of a number of film undertakings, Government officials, and film technicians.

B. B. followed his personal praise of the theatre and his pleasure that Mr. Watkins had at last such an efficiently equipped theatre in which to carry out his work by emphasising the importance after the war of building up the most powerful film Industry possible.

THE film was probably the best way of portraying English life to the people of the overseas dominions, the United States and of the world. There was plenty of talent available in England to enable a first-rate film Industry to be built up. This was essential for our economic recovery.

NOT only Soho Square, but kinema-land in general will be glad to hear of the safe arrival of Francis L. Harley on Tuesday night. We have been waiting quite a time for him, but with present-day travelling facilities (if facilities is the right word) we never put down the red carpet until our friends who have to cross the Atlantic are actually here.

WE have been waiting a long time to see this popular 20th-Fox chief, but at one time we began to think he had been claimed by New York for a headquarters job, and that we should have to be content with occasional visits, whenever the foreign manager found it convenient. He would, of course, have been a good appointment, but we are glad he decided otherwise.



Major R. P. BAKER, nominated as next year's President of the Kinematograph Renters' Society

ODEON'S National Club for boys and girls movement will be watched with great interest, and I am looking forward to the opening ceremony at Malden on Saturday with pleasure. There are about 150 clubs, waiting for zero hour, and all ready to be launched with a total membership of some 150,000. The ceremonies will take place simultaneously.

J. ARTHUR RANK is the first president, and has taken a keen personal interest in the founding of the movement, which he regards as an important step in the training of the democracy of to-morrow. I have seen a booklet which describes the objects aimed at, and I am impressed, not only with the general scheme, but even more with the enlightened spirit behind it. All success to the clubs.

THERE is something super-realistic about Soviet films. Now the imperishable story of Stalingrad has been told by Paramount; the story of ninety days and nights. Paramount had picked out the great story of the war with a commentary devoid of all politics. an excellent straightforward narration.

DAVID ROSE was, of course, present, and I was with him when he spoke feelingly and eloquently of those Russian fighters, revealing his understanding of the film as an expression of the freedom of spirit and of his company's contribution to yet another great United Nations demonstration of what the German machine and conceit means—and how it was beaten by Stalingrad.

IF what I hear is true, A.B.C. is going all democratic. The circuit is to be organised in 15 districts covering the British Isles, and three managers are to be elected from each to form a committee to hear suggestions and complaints from each district. These, after consideration by the committee, will, if approved by the committee, go to head office for consideration by the Board.

ONE matter mentioned briefly by the Chancellor of the Exchequer and apt to be overlooked in his speech on Monday had reference to ounts set asi... excess profits xpayers for ex... diture on re... rs and renewa... buildings.

EXCESS P... its Tax will ... appears, ... collected ... amounts s... aside for ... renewals, an... except where ... amount is ... viously exce... Revenue offic... s will not be ... critical of th... amounts. A... the war, how... r, when permis... is sought to ... pend these ... investigation ... l be thorough ... deep.

IT was touc... g, writes a ... spondent, ... see Lady M... gomery, mothe... of General M... gomery, Comm... der of the E... Army, watchin... the screening ... "Desert Victor..." which her ... prowess made ... sible, when it ... shown in Lon... onderry kine... She expressed ... er warm de... with the film.

SPENT a pleasant hour on ... day as guest of the Gr... Government in Mayfair informa... celebrating the Ealing Studio d... mentary, "Greek Testame... shortly available. The Ambass... and military attachés were pres... M. André Michaelapoulos, U... Secretary for Information, ... sented Director Cavalcanti wi... cigarette-box souvenir, and Mic... Balcon and "Danny" came in ... their share of felicitations.

NEXT time the call goes out, ... there a doctor in the house ... the KINE. Associate Editor will ... able to answer truly there is. ... on Saturday last Joan Carter, ... daughter, was married to Surg... Lieut. J. W. Frost, of the R... Canadian Navy, at St. Jude's-... the-Hill, Hampstead. Joan, now ... Section Officer in the W.A.A.F., ... had a guard of honour of W.A.A.F. ... officers, while the ceremony ... attended by numerous members ... the R.C.N., R.A.F., W.A.A.F. ... Canadian Army. Almost ... glamorous than the bride her... was the proud father in top ... and morning coat. To do ... justice, he shamefacedly remov... his white spats immediately ... actual ceremony was over.

JOAN is well known in Fl... Street and th... trade, havi... been in charge of studio publici... for A.B.P.C. for ... me years. H... present job with ... he W.A.A.F., ... as a P.R.O. Aft... years of d... toring studio dop... she should ha... no difficulty in s... tling down as ... doctor's wife. ... behalf of ... Trade — congrat... ations to ... happy pair.

WALTER WA... ER has invit... Rodney Ack... nd to become ... member of the A... demy of Mot... Picture Arts an... Sciences. Th... we believe is the ... st time anyo... on his side has ... n so honoure... Ackland has re... ntly taken ... directing: "Thu... lay's Child" ... his latest subje... but is be... known as a write... His play su... cesses include "J... lerina," "... Aft... October" and "... e Old Ladies ... Among film scri... on which h... has worked are ... ank Holiday ... "Yellow Sands," ... Keep Smiling ... and "George and ... Margaret."

THE STROLLER.

...se-Ups

by

...ENCOMBER

...nt... the Admiral Ashore

...r of it is that this ...ever came to be ...at rollicking old sea ...nal "nautical that ...keley Square"—and ...dmiral A. B. Matelot his mate. "Main-...n, have been around ...g the salt out of their ...k the malt into them. ...enerally known that ...d ourselves saw ser-... Trafalgar, but as the service ... fast enough for the rolling, ... breko, what does he ... chuck the barmaid ... in and the barman ... counter and we weighs ... Piccadilly instead.

...wel...mind, how, down in the ...g ... the Admiral is in-... favourite habit of ...n' martin spikes—he looked ...dinary 'baccy plug chewin' as ...nate—and he spits the filings ...eck like, and the noise it ... fair shivers the timbers and ... the pants offen our passen-...a bunch of big lantern slide ...tives—who have just heard ...urs of the Crimean War, and ...did those boys slide! So they ...t sail from Wardour to open ...w York branch of Ye Olde ...le National Lantern Slide Dis-...ors.

Advert

...YONE finding spurs that ...jingle jangle jingle or any ...white Christmases and return-...them to the B.B.C. will be ...ded by a sock on the nose. ... SCREENCOMBER.

...overnment Meeting

...YES, we know there's a war ..., but you can't run a war ...out restrictions. Hasn't any-...ny suggestions? . . ."

...How about cutting down studio ...? . . ."

..."We've done it. . . ."

...r calling up all film ...alist? . . ."

...That one's old. . . ."

...nd putting up the Entertain-...Tax? . . ."

...Don't you ever read the ...r? . . ."

...Then let's cut their celluloid ...ly. . . ."

...Is it we hadn't thought of ...?"

...nd ...dio raw material. . . ."

...Obvi... . . ."

...Can't ... the M. of I. inter-...?"

...They ... already been congratu-... on ... superb job they're ...ing ... that. . . ."

...Aw, ... well, there's another ...get, ... it's slam on a socking ...and ... on to the Entertain-...T... ...ust to larn 'em."

Critical

...ARI... DEANS

...Say ... what he means,

...tici... ng pictures by the batch,

...ith ... omptitude and Dispatch.

Appeal to Consolidate Projectionists

K.P.E.A. MEETING IN LONDON

A STRONG appeal to projectionists and technicians to consolidate their craft by joining the Kinematograph Projectionists and Engineers' Association was made at a meeting held last Sunday in London.

The speakers were Stanley Perry, president of the London branch; T. O'Brien, general secretary, N.A.T.K.E.; and Robert Wilks, J.P., secretary, London Trades Council.

A K.P.E.A. conference, attended by delegates from the provinces and London, will be held on May 21.

The meeting on Sunday last drew a large attendance of members and others. The chair was taken by S. T. Perry, the guest of honour being Robert Willis, J.P. (Secretary of the London Trades Council), supported by T. O'Brien, General Secretary, N.A.T.K.E.

Mr. Perry welcomed the visitors and briefly outlined the subject-matter of the K.P.E.A. pamphlet. The reason for the formation of the K.P.E.A. was to bring all technicians employed in kinemas into one organisation and to map out a plan of future activities to offer those projectionists who returned from the Services at the conclusion of the war. All projection staffs over the age of 16 years were eligible for membership. Those engaged in the Industry since September 3, 1939, would receive "provisional" membership and their cases would have individual review at a future date when hostilities ceased.

The "Closed Shop" principle was the ultimate aim which projectionists and engineers were aiming for: the newly formed Managers' Association also had the "Closed Shop" view in mind, and had announced the fact in the Trade Press.

Mr. O'Brien began by stating that he was perturbed by the rumour that was

Continued on page 23

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UNIONISING RENTERS' STAFFS

with so great a percentage of employees in renting offices of a transient nature who had taken the places of employees called away on war service, the time was not opportune to consider such a schedule which might operate unfairly to regular employees upon demobilisation.

No pressure was being placed upon employees, either to join or refrain from joining, the union, but, as one member expressed it, it would be very unfortunate if the schedule which the union had sent out and which had not even been discussed should be held out as a bait by the union for securing members.

Eventually it was decided that Major R. P. Baker should become a committee of one to discuss the matter with T. O'Brien, the N.A.T.K.E. general secretary.

33⅓ PER CENT. INCREASE IN ENTERTAINMENT TAX

£40,000,000 Total Revenue

AS was generally expected, the Chancellor of the Exchequer, in his Budget, has relied largely on indirect taxes to provide him with an increase in revenue.

Entertainment Tax on all kinema seats above 1s. (8d. net) has been increased by one-third, the yield in a full year being £9,000,000 and for the current year £8,000,000. Last year's doubling of the tax provided about £31,246,000 in revenue, as compared with the estimated receipts of £28,000,000.

In making the increase in the Entertainments Duty on seats over 1s. in price, which was anticipated throughout the Trade, Sir KINGSLEY WOOD said: I am increasing the Entertainments Duty both on the full scale applicable to kinemas and on the new scale applicable to theatres and other living entertainments. The increases will apply throughout the range in prices in both cases, with the important exception that no increase will be made in the present duty on any seats, either theatres or kinemas, for which the present price to the public is 1s. or less.

This represents a change from the arrangement that applied last year to the kinema, with the exception that the increase in duty is limited in their case to seats of 7d. or less. In view of this and the conditions obtaining generally in the living theatre compared with the kinema—a matter in which all members have taken a keen interest—I felt justified in proposing a more modest series of increases on the scale applicable to theatres.

Particulars of the increases, which will come into effect on May 16—will be found in the financial table. The estimated yield is about £9,000,000 in a full year and about £8,000,000 this year.

Sir Kingsley also proposes to increase the Purchase Tax on luxuries and non-essential goods from 66⅔ per cent. to 100 per cent. This includes such things as ornaments, jewellery, silk dresses, fur coats, etc.

A matter for some satisfaction is that the shilling seat remains untouched; any interference with this price would have complicated matters very much, the shilling seat being the most popular.

Where, in a comparatively few cases, an exhibitor was operating a 1s. 3d. seat, upon which the actual seat price was 10d. with 5d. tax, he can make this price 1s. 6d., obtaining an extra halfpenny on the seat, which, with 7½d. tax, makes 1s. 6d. Thereafter, seat prices can be raised by 3d. stages up to 2s. 9d. In rare instances, where 2s. 10d. was the old price (1s. 9d., plus 1s. 1d.) this can become 1s. 9d., plus 1s. 3d., 3s., otherwise the 3s. seat cannot profitably operate.

The proposed changes to come into operation on May 16, are tabulated in the following scale, which is applicable to other than "living" entertainments. The present scale is reproduced on the left for purposes of comparison.

PRESENT SCALES.			PROPOSED SCALES.		
ADMISSION EXCLUDING DUTY.		RATE OF DUTY.	ADMISSION EXCLUDING DUTY.		RATE OF DUTY.
Exceeding.	*Not exceeding.*		*Exceeding.*	*Not exceeding.*	
s. d.	s. d.	s. d.	s. d.	s. d.	s. d.
0 3	0 5	0 0½	0 3	0 5	0 0½
0 5	0 6½	0 0¾	0 5	0 6½	0 0¾
0 6½	0 7½	0 1½	0 6½	0 7½	0 1½
0 7½	0 8	0 2	0 7½	0 8	0 2
0 8	0 8¾	0 3½	0 8	0 8¾	0 3½
0 8¾	0 10	0 5	0 8¾	0 10½	0 7½
0 10	1 0	0 6	0 10½	1 0½	0 8½
1 0	1 4	0 8	1 0½	1 4½	0 10½
1 4	1 8	0 10	1 4½	1 8	1 1
1 8	1 11	1 1	1 8	1 9	1 3
1 11	2 2	1 2	1 9	2 0	1 6
2 2	2 6	1 6	2 0	2 2	1 7
2 6	2 11	1 10	2 2	2 6	2 0
2 11	3 5	2 1	2 6	3 0	2 6
3 5	3 11	2 6	3 0	3 5	2 7
3 11	—	2s. 6d. plus 4d. for every 6d. or part of 6d. over 3s. 11d.	3 5	4 2	3 4
			4 2	4 11	4 2
			4 11	5 5	4 7
			5 5	5 11	5 0
			5 11	6 5	5 2
			6 5	6 11	5 10
			6 11	—	5s. 10d. plus 5d. for every 6d. or part of 6d. over 6s. 11d.

West Lancs and the Tax

Members of the West Lancashire branch have been called to a meeting which will be held at the Bull and Royal Hotel, Preston, on Friday (tomorrow). They must have been surprised, on receiving the notice and agenda, to find listed the item, "Proposal of increase in the Entertainment Tax," and a hint of the date when the proposed new tax becomes effective.

London Trade Show Diary

OFFERINGS TO BE SCREENED BETWEEN THURS., APRIL 15, AND WED., APRIL 21

Thursday

We Dive at Dawn (Gainsborough. G.F.D.)

The Queensberry Club. 2.30 p.m.

Cast: Eric Portman, John Mills, Reginald Purdell, Niall MacGinnis, Louis Bradfield, Ronald Miller, Jack Watling, Caven Watson, Leslie Weston, Norman Williams, Lionel Grose, David Peel, Philip Godfrey, Robert Wilton, Josephine Wilson, Beatrice Varley, Frederick Burtwell, Marie Ault, Mike Johnson, John Salew. **Director:** Anthony Asquith.

The crew of H.M. submarine "Sea Tiger" have their seven days' leave cancelled when their ship is sent out on a special mission—to sink the Nazi battleship "Brandenburg."

They fail to contact her before she enters the Kiel Canal, and so risk everything to follow her through that mine-infested district. When, after travelling mostly submerged, they finally reach the Baltic, they find the "Brandenburg" and discharge all their torpedoes, but have to submerge before knowing the result. By discharging precious oil and a captured German dressed in British uniform they convince the Nazis that they are out of action and make their escape.

"We Dive at Dawn," made with the full co-operation of the Admiralty, is a vivid and authentic tale of the heroic submarine service and the gallant men who serve it.

War Dogs *(Pathe)*

G.-B. Theatre. 2.30 p.m.

Cast: Billy Lee, Addison Richards, Bradley Page and Kay Linaker, and "Ace," the wonder dog. **Director:** S. Roy Luby.

In this story, Billy Lee is the son of Addison Richards, a shell-shocked veteran of the first World War, who has taken to drink as the result of his affliction. The boy donates his Alsatian pet to the "Dogs for Defence" organisation, and his regenerated father later secures a position as watchman at the very defence plant in which the dog has been placed for sentry duty. Thrilling incidents follow in swift succession, and the story reaches an exciting finish with the dog playing an important part in the tragically powerful climax. Love interest is supplied by Bradley Page and Kay Linaker, both of whom are in a position to exercise a potent influence on the life of young Billy.

Friday

Greek Testament *(A.B.F.D.)*

Studio One. 11 a.m.

Cast: Officers and men of the Greek Navy, Yrassidas Capernaros (Petty-Officer Leonides). A Michael Balcon production. Produced by Cavalcanti. Directed by Charles Hasse.

March 25 of this year was the 122nd anniversary of Greek Independence Day—an occasion which found the Greek Armed Forces fighting side by side with the Allies against the Axis Powers.

Since the occupation of Greece the Greek Army and Air Force have been regrouped, and the Royal Hellenic Navy, around which this film centres, has never paused in the fight and continues to play a most active part in the war at sea.

Some of the most heroic stories from Occupied Europe to-day are about men who have faced every danger to escape from their stricken countries and take up arms again against the common enemy. From Greece, men have come in their thousands to offer themselevs in the fight for freedom. One of these escapes has been recreated in the film. The picture also shows how the enemy are endeavouring by every means to destroy the modern way of Greek life. It recalls the tradition of ancient Greece and is a tribute to the heroism of its brave people. There is also a magnificent musical score by Scriabin and Shostakovitch.

The Story of Stalingrad *(Paramount)*

Plaza Theatre. 11.30 a.m.

Epic tale of the heroic Russian city which the Nazis tried in vain to conquer and which cost the enemy such appalling losses in men and material. This great picture opens with shots of Stalingrad at peace, then is depicted the attack on the city, followed by its long and magnificent defence and subsequent relief, with the destruction of a complete German army and the capture of more than 2,500 officers and over 90,000 men. Among some of the many amazing shots are those of Katusha, the famous gun which the Germans were said to fear more than death. This is said to be the first time Katusha has been seen on the screen. The picture reveals evidence of the Nazis' methods of war in a prisoners' camp, where the Russians found only a few Red Army men alive out of the 2,000 prisoners of war which the camp held. It also includes scenes from a captured German newsreel. Major-General Rodimtsev is seen welcoming the returning civilians to the city, and the picture closes with a victorious "Song of Stalingrad," by Mokroyusov, to words by Lebedev-Kumach.

The film is a memorable, awe-inspiring record of hazardous deeds performed by an indomitable and proud people, who look with penetrating eyes towards that which is good and just. "The Story of Stalingrad" will rank as one of the truly great pictures of the war, and its presentation is awaited with the utmost eagerness and anticipation.

Bowery at Midnight *(Pathe)*

G.-B. Theatre. 2.30 p.m.

Cast: Bela Lugosi, John Archer and Wanda McKay with Tom Neal. **Director:** Wallace Fox.

Following the trails of a professor, the story depicts the Jekyll and Hyde terrors perpetrated from college to the Bowery mission where jail-breakers are forced back into crime, then slain when their usefulness ends. Added horror of the plot is injected by a demented doctor, a maniac, who exhumes the bodies of the murdered men and brings them back to life, only to torture them further by imprisonment in an underground dungeon. Wanda McKay, a social worker at the Bowery mission, and John Archer, student at the professor's psychology class, supply the romantic interest.

Monday

Russian Guerillas *(A.B.F.D.)*

Cambridge Theatre. 2.30 p.m.

Cast: V. Vanin, M. Astangov, Marina Ladinina, M. Jharov, M. Kuznetsov B. Poslavsky, B. Kulakov. Directed by Ivan Puiryev. Music from Scriabin and Shostakovitch. Produced by Central United Cinema Studios, 1942.

The Red Army prepares to evacuate a town threatened by the approaching Germans. Stalin's scorched-earth instructions are being carried out; those who expended toil, tears, blood and sweat in peaceful construction, broken-heartedly but with equal purpose, set about the destruction of all they hold dear. The tragic work finished, the townspeople form a guerilla detachment. The town is occupied; the Nazi firing squads get busy. German attempts to suppress the guerillas are futile, and the enemy schemes to get at them from within. A spy, an agent of the Russian branch of the Nazi Intelligence Service, is "planted" on the heroic band. A surprise attack on the camp follows which means a bitter defeat for the Germans. Moves and counter-moves follow until the Nazis are caught by their own cunning. A large Nazi detachment is overwhelmed by the guerilla forces.

Tuesday

Hitler's Children *(RKO-Radio)*

Rialto Cinema. 10.30 a.m.

Cast: Tim Holt, Bonita Granville, Kent Smith, Otto Kruger, H. B. Warner, Lloyd Corrigan, Erford Gage, Ha Conried, Nancy Gates and Gu Muir. **Director:** Edward Dmyt

Painting its absorbing romantic dra against the growth of Nazi doctri and power, "Hitler's Children" based upon Gregor Ziemer's best sel story of his own experiences in Be "Education for Death."

Tim Holt and Bonita Granville are principals as two young Germ American youngsters whose romance broken when Holt becomes a convert Nazi beliefs. Miss Granville, refus to become a Nazi adherent, is sent t concentration camp, despite all t Holt does for her. His plea that accepts the Nazi philosophy is reject and finally the girl escapes from prison.

Brought back, she is sentenced to lashes, and to test his loyalty, Holt ordered to supervise the punish How he finds his love greater th national feeling and his final sacrifice the cause of freedom are among stirring highlights of the story.

Tim Holt and Bonita Granville principals in RKO-Radio's sensa tional drama HITLER'S CHILDREN

The Meanest Man in th World *(20th-Fox)*

Century Theatre, 10.30 a.m. and 2.30 p

Cast: Jack Benny, Priscilla La Rochester, Edmund Gwenn, A Revere, Helene Reynolds. **Direct** Sidney Lanfield.

George M. Cohan's successful st comedy hit transmitt to the sc with Jack Benny as kindly, ideal small-town lawyer wh comes sudde tough and mean in or to become successful business an his fut father-in-law requires husband his daughter, Priscill age.

Amid a welter of ical situati smart cross-talk and berry roma Benny moves his offic from the slo seclusion of the sma town into bustle and go-getting sphere of York. Here Rochest convince naive chief—that's Be —that kind and success just don' Benny daylight, and, egged sible Rochester, en by the irrep gigantic and uproari ks upon adulterated "meanes a wave of for himself widespr that he "The Meanest Man notoriety "The World."

The Bells Down *(United Artists)*

Studio One. 10.45 a

Cast: Tommy Trind James Ma Mervyn Johns, Philip Fric Philippa Hiatt, Muriel Ford **Director:** Basil D en.

The story of the A.F in the first critical summer mon of 194 starts just before the when a couple. Bob (Philip end) and

Continued on page 12

Eric Portman, Jack Watling and John Mills in a scene from Gainsborough's WE DIVE AT DAWN (G.F.D.)

WASTE PAPER

The salvage drive is as urgent as ever. Are you doing your bit?

BUTCHER'S SCORE AGAIN

with another powerful Romance
based on a Popular Song

I'LL WALK BESIDE YOU

with
RICHARD BIRD, LESLEY BROOK, PERCY MARMONT

THE LONDON SYMPHONY ORCHESTRA
(Leader: GEORGE STRATTON)
Conducted by PERCIVAL MACKEY

JOHN McHUGH
The St. David's Singers

Directed by
MACLEAN ROGERS

Butcher's Empire Production

BUTCHER'S FILM SERVICE LTD.
F. W. BAKER, Managing Director

TRADE SHOW: Tuesday, April 20th, CAMBRIDGE THEATRE at 2.30 p.m.

B—7-10

the whole TALE in two words:

BOX-OFFICE

TALES OF MANHATTAN
"No reason why it should not run for ever."
—Evening Standard

TALES OF MANHATTAN
"A swell idea that spells entertainment."
—News of the World

TALES OF MANHATTAN
"A film enjoyable throughout."
—Sunday Times

TALES OF MANHATTAN
"A most satisfying film . . . great entertainment."
—Sunday Dispatch

TALES OF MANHATTAN
"Two hours of witty, amusing entertainment."
—Sunday Chronicle

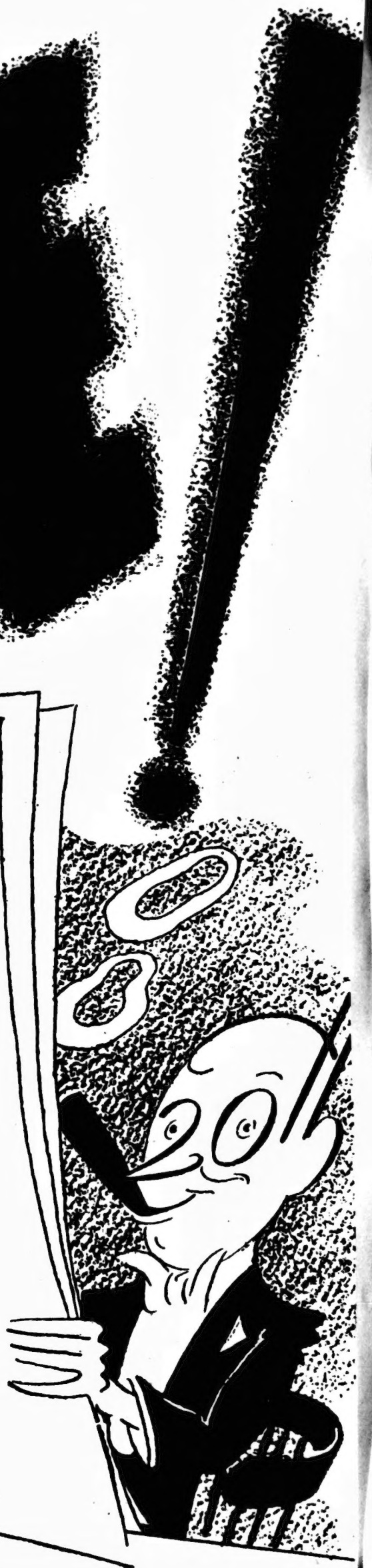
TALES OF MANHATTAN
"Will knock up quite a few box-office records."
—What's On

TALES

of the Warner and Regal Theatres :—

Warner Theatre: "Business simply colossal — it could run for months."

Regal Theatre: "Tremendous business—first week's takings grossed £1,360 more than 'Orchestra Wives,' same period, which picture was an outstanding success and continues to be everywhere."



LEADING THE INDUSTRY—AND HOW!

Northern Ireland Trade News

20th-FOX'S TRIO Of Big Musicals

Three of 20th Century-Fox's latest spectacular musicals which are now doing big business in London and the Provinces are "Footlight Serenade," starring Betty Grable, John Payne and Victor Mature; "Orchestra Wives," with Glenn Miller and his Band; George Montgomery-Ann Rutherford production; and Sonja Henie's skating special "Katina."

The fact that "Footlight Serenade," a black-and-white Betty Grable musical, has, in a large number of cases, taken more money than "Song of the Islands," which is in Technicolor, speaks very well for the outstanding appeal of this film.

The first provincial booking on "Katina"—at the A.B.C. theatre in Oxford—resulted in box-office business which exceeded the takings on "Moon Over Miami" and other previous musical hits.

Provincial bookings on "Orchestra Wives" are now beginning to mature, and confirm the box-office value of this subject as indicated by the business in London release theatres. In nine provincial situations on this musical, with one exception, were better than the takings on "Down Argentine Way," a proven moneymaker of the first magnitude.

"THE BELLS GO DOWN"

Gala Performance

Ealing Studios' "The Bells Go Down" opens with a gala première at the London Pavilion to-night, April 15, the proceeds of which will be devoted to the London Fire Service Benevolent Fund.

Indications are that this will be one of the most brilliant of war time premières.

Principal players in Michael Balcon's saga of heroic London during the 1940 blitz are Tommy Trinder and James Mason, with Philip Friend, Mervyn Johns, Billy Hartnell, Finlay Currie, Philippa Hiatt, directed by Basil Dearden. The picture will be released through United Artists.

"I'll Walk Beside You"

Provincial Trade Shows

Provincial Exhibitors will see Butcher's new Empire Production, "I'll Walk Beside You," in which Richard Bird, Lesley Brook and Percy Marmont are featured at the same time as it is Trade shown in London, as, with the exception of Sheffield and Glasgow, all the Trade shows will take place on Tuesday, April 20.

In London it will be shown at the Cambridge Theatre, at 2.30; Cardiff, The Capitol, at 2.30; Leeds, The Scala, at 10.45; Manchester, The Odeon, at 10.45; Liverpool, The Forum, at 10.45; Birmingham, The Forum, at 10.30; Newcastle, The Odeon, at 10.45.

On Wednesday, April 21, it will be shown at the Hippodrome, Sheffield, at 10.45, and at the Regal, Glasgow, at 10.45.

Swindon Watch Committee has refused to grant an application from Dawn Trust, Ltd., for permission to open the Empire Theatre on Good Friday to show a programme not exclusively composed of purely religious films.

ULSTER H.G. RECRUITING DRIVE

What is probably the finest recruiting campaign ever staged in Great Britain for the Home Guard was put on last week at the Royal Hippodrome, Belfast, by G. L. Birch.

He had the honour of introducing, among others, the Prime Minister of Northern Ireland, Mr. Andrews, and two winners of the Victoria Cross. On the final night Mr. Birch, with his traditional generosity, presented a huge silver cup to the Ulster Home Guard for competition among the different units.

Brigadier-General Kemp Welch, on behalf of the military, and Colonel Sir Charles Wickham, D.S.O., Inspector General of the Royal Ulster Constabulary, who also commands the Ulster Home Guard, expressed the authorities' deep gratitude to Mr. Birch for his public spirit and generosity.

"Desert Victory"

"Desert Victory" has proved a great attraction at the Classic, Belfast, and is to be shown at once at subsequent-run and provincial houses in Northern Ireland. Among the patrons at the Classic were members of the Northern Ireland Cabinet.

Passing the Buck

Requests for free screen publicity are pouring in on Ulster kinemas, but all members of the Northern Ireland Branch of the C.E.A. are informing inquirers that their requests must be sent to the Branch, who will deal with them as they think fit.

Roll of Honour

Deep regret is being expressed at the death of FLYING OFFICER EDWIN LUFF, who, in pre-war days, was chief assistant to George Lodge at the Imperial, Belfast, and helped in installing the sound systems in many Ulster kinemas. Joining the R.A.F. as an aircraftman, he quickly gained promotion and took part in many flights over enemy territory. Official intimation has now been received that this gallant young airman was killed in action. His father is a well-known entertainer in Northern Ireland.

John Payne and Sonja Henie in KATINA (20th-Fox), which is grossing big in the provinces

S.O. DEBATE DEFERRED

Darlington Decision

A sensation was caused at the monthly meeting of Darlington Town Council when the Mayor ruled that no debate on the Watch Committee's minutes regarding Sunday opening of Darlington kinemas would be allowed until negotiations with exhibitors were completed. The Watch Committee had asked representatives of Gaumont-British to supply the Town Clerk with information regarding times of opening and general conditions regarding Sunday opening operating in various parts of the North-East Area.

With this information as a guide, it was intended for the Watch Committee to consult Darlington exhibitors and formulate an agreed policy. The military authorities had put in a request for S.O., and until the details were worked out any debate would be futile. The religious elements were in full cry to debate the issue, but the Mayor held up action until the issue was settled as between the Watch Committee and local exhibitors.

Continued at foot of next column

Rosalind Russell tells Herbert Marshall goodbye just before taking off in a plane he designed for the Bendix races. It is a scene from RKO Radio's FLIGHT FOR FREEDOM, the love story of an heroic girl flyer

SEAT SLASHING "MISTAKES"

Lenient Treatment at Birkenhead

"We are anxious that boys from good homes and school should not have their careers spoiled by foolish mistakes," said the chairman of the Birkenhead bench of magistrates on Thursday, when two boys, aged 13, pleaded guilty to seat-slashing and the theft of rubber from the arm-pads of the Regal, Bebington (the Southan Morris theatre).

The cases were dismissed, the boys being ordered to pay for the damage. This was also the decision in the case of a boy who used a safety razor blade to cut upholstery.

Boys who reported to the manager of the Regal what had taken place and were responsible for the prosecution were complimented by the magistrates on their public spiritedness.

It was stated that one of these boys was hit by a small piece of rubber thrown by someone behind him. He and a companion went up to two boys sitting a few rows back and noticed each of them had rubber arm-pads hidden beneath his coat.

The manager was informed. After giving names and addresses, which afterwards turned out to be false, the accused were allowed to go. Later, they were traced. They made statements admitting they had cut the upholstery with knives and removed the rubber cushions, which they meant to show to other boys at school. By removing ten arm-pads they caused damage estimated at £5 17s. It was stated that similar damage by other children in the Regal amounted to £288 in the last few years.

Bogus Charity Appeals

A sentence of three months with hard labour was imposed on Reginald Stanley Foster (43), fireguard, of Blackburne Street, Liverpool, at Liverpool, last week, for making an appeal to the public for donations for an unregistered war charity—the National Defence Fire Guards Fund. Posters had been issued, and defendant had provided himself with collecting boxes. Defendant was stated to be a paid fireguard and organiser and treasurer of the fund.

For the prosecution, it was stated that he had approached kinema managers on Merseyside, asking if collections could be taken in their kinemas for the Women's and Children's Evacuated Areas Scheme—another bogus fund. This man's object in life, it was stated, was to make a living out of bogus charities.

ie How.d rehearsing Rosamund John, star of the film, and Sophie yart in a scene from THE LAMP STILL BURNS, the Two Cities film ch Maurice Elvey is directing at Denham Studios (G.F.D. release)

PRODUCERS' OVERSEAS DISTRIBUTION POLICY

JOINT MARKETING BOARD

A SUB-COMMITTEE of the British Film Producers' Association has strongly endorsed a scheme outlined in the KINE. of February 18 for supplying European markets with British films immediately upon the cessation of hostilities.

This sub committee, composed of Michael Balcon, W. G. Hall, S. W. Smith and A. W. Watkins presented its report at the monthly meeting of the Association on April 7, and the report was received with general approval by all members present.

Scope of Reference

The scope of reference of the report is given in the task of the committee which was to consider the extent to which British films can be distributed abroad, particularly at the close of hostilities in countries at present under Nazi domination, and to make recommendations thereon.

The Opportunity Outlined

The committee emphasises the opportunity—cultural, educational, commercial—which will be opened up all over Europe, and the need to be prepared with films to meet this opportunity. These should be selected with the utmost care so that only the best and most suitable films are sent. This is necessary to prevent a set-back to British films in these countries which might prejudice the future.

Experts as Advisers

Suggestions are made that the advice of experts, both British and foreign, connected with home and foreign Government departments should be sought, and tentative contacts have been made with this aim in view.

It is advocated that a special department of the British Film Producers' Association should be set up forthwith with sufficient staff to enable such a department to expand without difficulty.

A Marketing Board

A Joint Marketing Board is advocated which should operate on a non-profit making basis to organise the actual marketing of the films selected. Invitations might be issued to representatives of Government departments to join this Board in at least an advisory capacity.

Selecting Films

The report proposes that producers should prepare lists of films already made which they believe would be acceptable for overseas markets and submit them to the specialist selective body for decision. Such a body would, it is assumed, take advice from reputable nationals of the countries concerned.

Dubbing and sub-titling of films selected should be carried out by experts.

As stated above, general approval was given to the report, and steps are to be taken to implement the report in various ways.

Tommy Trinder and Meriel Forbes in THE BELLS GO DOWN (U.A.)

B. of T. Confirms Trade's Newsreel Policy

ONLY ONE FILM ON FIRST RELEASE

In the House of Commons last week Thomas Levy asked the President of the Board of Trade if he could state his reason for reducing the variety of programmes that could be shown at newsreel theatres; and whether he was prepared to reconsider the present policy.

CAPTAIN WATERHOUSE said that the shortage of kinematograph film had made it necessary to limit the amount which any one distributor might obtain. In order to avoid the waste involved by the cutting of two or more newsreels in order to show a longer composite reel it was possible that theatres would in future be limited by their suppliers to one newsreel on first release, though they might still be able to obtain the previous issue as well. However, one of the five standard newsreels—which would only be slightly shorter than formerly—would still be available to every news theatre on the date of release. The President would not feel justified in taking steps to prevent this small but useful economy from being made.

EPUBLIC VEHICLE OR JOHN WAYNE

ublic has purchased the *rday Evening Post* story, "A Could Change," as a vehicle ohn Wayne. F. Hugh Herthe author, will do the script. e is to play the part of the foreman in an aircraft fac-

e Man Trap"

ry Stephenson, veteran sh character actor, will play ead in Republic's "The Man " He will play a retired and Yard detective living in .S., who is honoured on his day by the New York police g him in to solve a murder Stephenson finds the wrong arrested. Lloyd Corrigan and hy Lo[illegible] have important G[illegible] Sherman is associ- producer director.

g Scoop

e official U.S. Merchant Navy "Heave Ho, My Lads. e Ho," has been purchased epublic Studios for use in its han. Marine film which rt C[illegible]n will produce for sh Li[illegible] release in this country.

St. elens Concert

ns Mayor's Comforts-for- benefited considerably by ited recently at the Emdeath, by Manager R. E. apacity house, headed by Mayoress and a large civic a show given by well- tistes, including the local .

presented the Mayor with ed by the directors of the generosity was warmly by the Mayor, who also ocherty and his staff. success of the concert, eing arranged by Mr. Wings for Victory" Week.

nt Picture House, Ltd., has £1,000 to Blackpool's Wings Week.

Children at Sunday Shows

Church workers at a conference held under the auspices of the Liverpool Diocesan Board of Women's Work, at Liverpool, on Friday, appointed a committee to consider organising a petition against admission of children to kinemas on Sundays.

One speaker declared that children were being wooed away from Sunday school by the kinemas, whose interest was concerned only with the box-office. Another woman remarked that Sunday kinemas, ostensibly started for the Forces, had proved of comparatively little value to them and a real danger to children.

A Sunday concert given at the New Picture House, Horden, near West Hartlepool, realised £40. The proceeds have been sent to the C.T.B.F. It was organised by Miss G. Styles, principal of the Dansonia School of Dancing.

THEATRE ROYAL, JARROW

Rateable Value Problem

Jarrow councillors return persistently to the question of the long-unoccupied Theatre Royal. All the indications are that the authority intends to make things as awkward as possible for the owners, and for those unnamed personages who, it is alleged, are paying £500 a year rent, to keep it closed and so eliminate potential competition. The shoe pinches, of course, because of the disparity between a rateable value of £56 and a rent value of £500.

Alderman D. F. Riley and other members who have interested themselves intimately in this matter moved recently that the owners should be asked to remove the seating and so make the building available for a purpose other than entertainment—if reopening for entertainment was impracticable or "inconvenient." They say that the theatre occupies the most valuable site in the town and that, while much money would need to be expended in renovations for entertainment usage, the townspeople had a right to demand that it be made available for that or any other legitimate service which would yield an adequate contribution in rates.

Bolton Theft

The manager of Rialto Cinema, Bolton, was recently recalled to find £21 5s. had been stolen from the office.

At Bolton Police Court, on April 9, Frederick Bates (17), Tattersall Avenue, admitted the theft. Sergt. Ashurst said over £20 had been recovered hidden in a gas mask case at the youth's home.

Bates was placed on probation.

C

London Trade Show Diary

Continued from page 6

(Philippa Hiatt), want to get married. The war blasts their hopes and Bob signs on with the A.F.S., who are having a recruiting drive. The regular firemen despise the A.F.S. and look upon them as vermin. Indeed, Bob's pals are a scratch lot. They include Tommy (Tommy Trinder), a kennelman, and Sam (Mervyn John), a petty dockside thief. MacFarlane and Ted set out to break the heart of the A.F.S. boys and give them discipline. The boys fight back. The humours and events of this process cover the period up to the blitz.

Subsidiary stories are a feud between Tommy and Ted over an A.F.S. girl; Tommy's dog, which runs at the races without success; Sam's petty thieving and feud with a copper who is out to lay him by the heels; and Bob's and Nan's efforts to marry and get a home together.

Then in September, 1940, there is a terrific blitz and all acquit themselves like heroes and comrades. Bob has to watch his dearly won little home go up in flames while he plays water in the opposite direction on a warehouse. Nan has a baby in the middle of the raid, and Tommy, the kennelman, dies in a fruitless attempt to save his enemy, MacFarlane. Even Sam fishes *his* special cop out of a dock basin on the end of a boat-hook. The film ends with the christening of Bob's baby.

"I'll Walk Beside You" *(Butcher Empire Production)*

Cambridge Theatre. 2.30 p.m.

Cast: Richard Bird, Lesley Brook, Percy Marmont, Hilda Bayley, Sylvia Marriott, Lesley Bradley, Irene Handl, George Merritt, Hugh Miller, Beatrice Varley. **Director:** Maclean Rogers.

A romantic love story, woven round the famous song with its dramatic poem by Edward Lockton and beautiful music of Alan Murray. It reveals how two young people are brought together through mutual admiration of the song, and though torn asunder by fate, continue to follow one another in their innermost thoughts until brought together again after much pain and suffering.

Music plays a very important part in the unfolding of the story, and great box-office strength is given by the featuring of the London Symphony Orchestra playing some of their finest overtures as well as accompanying the singing of the popular young tenor John McHugh, a treat which almost everybody would go a considerable distance to enjoy. The St. David's Singers, too, contribute many pleasing musical moments to this thoroughly popular combination of romance and music.

The fact that the heroine's work takes her to a home for young children provides ample opportunity for the thorough exploitation of the never-failing appeal of the young upon the screen, and the picture contains some of the most pleasing scenes of youngsters enjoying their pleasures and bearing their little troubles that have been seen for a considerable time past.

It will come as a surprise to audiences to see Queen's Hall, London's blitzed Mecca of music-lovers, as the background of some of the big scenes, and this will recall to many pleasures which, although now distant, can never be forgotten. Indeed, a picture which has something that will please everybody everywhere.

Wednesday

Margin for Error *(20th-Fox)*

Century Theatre, 10.30 a.m. and 2.30 p.m.

Cast: Joan Bennett, Milton Berle, Otto Preminger, Carl Esmond, Howard Freeman, Poldy Dur, Clyde Fillmore.

Director: Otto Preminger.

Thrills and sparkling wit based on Clare Boothe Luce's famous Broadway stage success.

Otto Preminger as a Nazi Consul in an American city prior to the entry of the United States into the war is so concerned about his own personal safety that the Mayor despatches police officer Milton Berle and his colleagues to guard him.

Preminger really is in a dilemma—his wife, Joan Bennett, not only doesn't love him any more, but has come to loathe his way of life and all he stands for; his assistant is about to report a serious shortage of funds to the Fatherland; and, to top it all, he himself is secretly planning some masterful stroke of sensational undercover sabotage! All this sets the stage for the unwinding of an ingenious plot which leads up to an unusually thrilling climax.

Comedy Quintet for "Stage Door Canteen."

A quintet of Hollywood comedians have been engaged by Sol Lesser for parts in the production "Stage Door Canteen," being directed by Frank Borzage. The comics, Hugh Herbert, Henry Armetta, Roscoe Karns, William Demerest and Lloyd Corrigan, will appear as cooks and waiters in canteen scenes featuring the romantic leads of the film, Cheryl Walker and William Terry.

"Stage Door Canteen," which features the mightiest star cast ever assembled, including Mary Pickford, Merle Oberon, Tallulah Bankhead, Gracie Fields, Benny Goodman and his Orchestra, Al Jolson and more than 4 other top personalities, will be released through United Artists.

A scene from THE BELLS GO DOWN (U.A.) featuring Tommy Trinder

H.R.H. THE PRINCESS ROYAL

At Gala Premiere of "The Gentle Sex"

The Two-Cities-Concanen production, "The Gentle Sex," had a gala premiere at the Odeon Theatre, Leicester Square, on Thursday evening when H.R.H. The Princess Royal, Controller Commandant of the A.T.S. was present to view this great picture of Britain's womanhood in khaki. The proceeds for this performance were handed over to the A.T.S. Benevolent Fund by kind consent of Odeon Theatres, Ltd., G.F.D. and Two Cities-Concanen.

Her Royal Highness was received by J. A. Rank, Managing Director of Odeon Theatres, and Mrs. Rank.

Chief Controller Knox and Leslie Howard made short speeches from the stage after the film.

"The Gentle Sex" will be generally released on May 24th.

PETROL FINE QUASHED

Durham Exhibitor's Appeal

Robert Edwards, of Field House Lane, Durham, proprietor of a number of kinemas in Durham county, appealed successfully at the Quarter Sessions against a fine of £7 inflicted upon him by Durham City magistrates for alleged offences against the Motor Fuel Order (1941) since revoked.

He was allowed petrol for visits by road to his kinemas and to his office in Crook; but the authorities moved against him for using his car to visit his brother's shop in Durham City, which was not on the shortest route between his house and his office or any of his kinemas.

Mr. Edwards, having explained that he used his brother's shop as his Durham City office, arranged interviews there, and visited it regularly for strictly business purposes, and J. Harvey Robson, his counsel, having submitted that there was nothing in the conditions attaching to the allowance of petrol to preclude the car from being used in any part of Durham City provided that it was used directly in connection with the kinema business, the appeal was allowed.

Collections at the Odeon and Casino Herne Bay, for the Red Cross and St. John P.O.W. Fund realised £100.

THREE BI… REISSU…

From In…rnational

THREE pict… outstandin… recent years, "… coach" and "… their unrivalled … records of box-o… announced for … national Film R…

Humphrey Bog… of "Casab… Howard and J… "Stand-In" wi… office names that … ascendency ove… giving an unmis… of first-class … Furthermore, the … the man who … Deedes." A stan… over by outstan… that hold front … favour to-day.

As to Stagecoa…," there … mistaking tremen…ous seat-… capacities of this superb pro… tion. It is rec…nised as … mightiest achieve…ent of the … director John Ford, who dire… the thrillers "Hurricane," "… marine Patrol" and "The … former." Very few pictures … rivalled it in recent years, wit… smash climaxes following … one after another.

Every one of the players in… superlative cast, headed by … Trevor. John Wayne, Th… Mitchell, George Bancroft, … Devine and Donald Meek, … front rank specialist in that … riding and swift-moving … that characterises the West … wildest moments.

Star value, ever the ace in … exhibitor's hand, is fur… strengthened by the third pict… "Trade Winds." It stars Fre… March and Joan Bennett, wh… recent successes place them … firmly in the limelight than e… before. Furthermore, the tim… ness of the reissue of this pro… tion is intensified by the fact th… in his adventurous pursuit of J… Bennett on a charge of mur… Fredric March follows … through strange and fascina… parts of the East which have s… figured so promin…ntly in rec… war news that they have a top… appeal to which p…cturegoers … speedily react. Ral…h Bellamy … Ann Sothern, who …lead the s… porting cast, also …ve a wide … lowing.

International … lm Re… arranging to Trade …show these … tremely useful pr… nctions a… early date, has a …eady achie… marked success … h the tim… reintroduction of … pictures … have most definite … proved … capacity to repeat … and in ma… cases, eclipse thei… previous … liant records. Th… is news … the firm will foll… shortly … yet further ann…ncements … more reissues of … l magnit…

Increasing A…essments

At Blackpool Cor… ation Valua… Committee the valua… officer repo… that in respect of … of enter… ment he had not yet … able to s… revised figures to … committee … he sought authority … the meantime … serve notices on the … pliers not t… the intention of the … mittee to … proposals for the inc… in the ass… ments. The committe… ve the requ… authority.

Mr. Exhibitor

★ *Don't miss* ★

SILVER SKATES

★ **THE WONDER SHOW ON ICE**

Scala, Birmingham	**Apr.**	**21, 10.30**
Park Hall, Cardiff	**,,**	**30, 11.0**
Regal, Glasgow	**,,**	**20, 10.50**
Ritz, Leeds	**,,**	**21, 10.30**
Majestic, Liverpool	**,,**	**21, 11.0**
Thr. Royal, Manchester	**,,**	**30, 10.45**
Essoldo, Newcastle	**,,**	**21, 10.45**
Cinema Hse, Sheffield	**,,**	**21, 10.30**

PRESENTED BY PATHE

£3,500 to Charity from Sunday Kinema Concerts

ON Sunday last the Capitol Cinema, Sheffield, brought to a close their series of Sunday concerts for charity with a concert for the Mistress Cutler of Sheffield's Army, Navy, Air Force Comforts Association (A.N.A.C.A.), when £… was raised. The Mistress Cutler herself being present to receive the cheque.

Artistes taking part in this concert were Bill Cotton, George Maddison, Bruce Morey, the three favourites from … B.B.C. Western Parade, also Peter … the Scottish comedian, Eddie Mervyn and his novelty quintet, Ron Weatherspoon xylophonist … B.B.C.

By means of concerts the Capitol … has raised £… for charities, including … Hospitals Council, Ambulance Fund, £…; Air Raid Wardens' Benevolent Fund, £…; Mr… Comforts Service Fund, £…; St. John Ambulance Brigade, £…; Sheffield … Fund, £… and a … Fund, £….

Mr. … H. Todd Brown, who … over the … charity … chairman of …

HEROES

in the public eye

all over Europe, guerilla fighters harry the enemy, and the imagination of all peoples has been stirred by the courage and the daring of these ordinary civilians, men and women who have taken up arms in defence of their homes. Every day our newspapers carry accounts of the exploits of these heroes—accounts that provide topical publicity for the film that shows them in thrilling action—a spectacular story drama that tells the truth.

The public is ready for . .

DISTRIBUTED BY

A B F D

RUSSIAN

Directed by Ivan Puiryev English Narrative by Herbert Marshall

GUERILLAS

London Trade Show: Monday, April 19, at 2.30, Cambridge Theatre

D1—15-18

M-G-M's BIG TECHNICOLOR PROGRAMME

Seven Spectacular Subjects

AN ever-increasing use of the glories of the Technicolor process, is being made by Metro-Goldwyn-Mayer, whose latest list shows no fewer than seven colour subjects of a spectacular type.

First comes "Lassie Comes Home," starring Roddy McDowell, the British youngster who has made such an astonishing success in Hollywood. This Eric Knight tale of the poignant adventures of a collie dog who journeys alone from Scotland to Yorkshire to rejoin her beloved young sister lends itself particularly well to colour photography with its open-air backgrounds among the rugged grandeur of the North. In support are such well-known character actors as Donald Crisp, Dame May Whitty and Edmund Gwenn, while the boy's mother is played by Elsa Lanchester. Fred Wilcox is the director.

Mirth and Glamour

Already a resounding success on Broadway and London stages, "Du Barry was a Lady" stars that Hollywood comedy favourite, Red Skelton, playing opposite luscious Lucille Ball. A plethora of mirth is promised by the appearance among the supporting players of such names as Gene Kelly, Zero Mostel, Rags Ragland and Virginia O'Brien, while the lilting musical score is assured of its full musical value in the competent hands of Tommy Dorsey and his band. The addition of 26 glamorous dancing girls and 12 showgirls should help to make this colourful musical comedy an outstanding entertainment. Roy Del Ruth directed.

With Lucille Ball also in the lead, "Best Foot Forward" is another Technicolor musical. This time she plays a movie star who stages a slap-up publicity campaign in a boys' prep. school. Egged on by her publicity agent, played by William Gaxton, she accepts an invitation to the school and proceeds to create havoc among the youngsters. The entire cast of youngsters who made "Best Foot Forward" a stage hit repeat their rôles on the screen. Tommy Dix, Kenny Bowers, Jack Jordan, Nancy Walker and June Allyson bring their exuberantly youthful talents to this light-hearted production, while Virginia Weidler plays the second feminine lead. Edward Buzzell directs.

Unusual Musical

Kathryn Grayson is the singing star of "Private Miss Jones," dramatic story with music set against a background of an Army camp. Gene Kelly, youthful screen sensation, plays opposite Miss Grayson, while Jose Iturbi, famous conductor-pianist, brings his musical genius to add to this feast of Technicolor tunefulness. Among other orchestral treats, he will conduct a rendering of that popular modern Russian composer Shostakovitch, "United Nations Hymn," and will play a pianoforte duet with his sister Amparo. Miss Grayson will be heard in favourite arias, including one from "La Traviata." Joseph Pasternak produces this unusual musical.

Beery in Technicolor

For the first time in his many years of stardom, Wallace Beery will appear in Technicolor in "Salute to the Marines," which deals with the struggle against overwhelming odds during the defence of the Philippines. Fay Bainter is cast opposite Beery, while a strong cast includes names which have become synonymous with fine character rôles, Reginald Owen, Donald Curtis and Keye Luke. Providing romantic interest in this stirring drama are William Lundigan and Marilyn Maxwell, both well on the road to star billing. S. Sylvan Simon directed.

An Immigrant's Progress

In the first stages of production at the M-G-M studios is an unusual Technicolor production entitled "America," a Vidor film, starring Brian Donlevy as a young immigrant who, by persistent hard work and taking every opportunity for advancement, finds himself at the top of a huge automobile business. Dealing with the production side of American industry, this timely film highlights one side of modern life which is of paramount importance to-day.

"Quo Vadis?"

After many months of preparation, M-G-M's version of Sienkiewicz' classic, "Quo Vadis?" has reached the final stages before taking the floor. Producer Arthur Hornblow, Jun., and director Mervyn LeRoy have been devoting all their time to the planning of a vast spectacular production which will be on a scale rarely visualised in any film studio. The famous playwright and author, S. N. Behrman, will prepare the script of this Technicolor masterpiece.

REPRESENTATION BY MAJOR INDEPENDENT DISTRIBUTORS REQUIRED. FIRST-CLASS TERMS, CONDITIONS, PROSPECTS, TO GOOD SALESMEN FOR THE FOLLOWING TERRITORIES:— NEWCASTLE NORTHUMBERLAND AREA, YORKSHIRE, LIVERPOOL, CARDIFF, WALES, WEST OF ENGLAND, SOUTH AND EAST COASTS REPRESENTATIVES AND AGENTS. B, BOX 2000, "KINE WEEKLY"

Humphrey Bogart and Marla Shelton in I.F.R. re-issue of STAND-IN

PARAMOUNT STARTS

Six New Pictures

WITH six top-budget productions now before the cameras Paramount is starting at least six more in the immediate future.

Among them is "The Story of Dr. Wassell," which Cecil B. De Mille is producing as the most spectacular film of his famous career. Gary Cooper is starred as the naval medico who won the Navy Cross and the President's commendation for his heroism in Java. DeMille has been preparing this picture for many months.

Another outstanding subject is "Frenchman's Creek," the Daphne Du Maurier best-seller co-starring Joan Fontaine and Arturo de Cordova. To be made in Technicolor, "Frenchman's Creek" enters production this month.

"Four Angels" is to be a big-scale musical, with Dorothy Lamour, Betty Hutton, Diana Lynn and Mimi Chandler playing four musically talented sisters, and Fred MacMurray filling the male starring rôle. This is also due to start this month.

A further important vehicle is "The Uninvited," a serious ghost drama adapted from Dorothy Macardle's novel, with Ray Milland in the principal part.

"Henry Aldrich Haunts a House," with Jimmy Lydon and Charlie Smith, is under way, with Hugh Bennett directing.

William Pine and William Thomas have started production work on "Mine Sweeper," a timely action drama with Richard Arlen.

Northern Musician Passes

Thomas Stafford, a well-known violinist and conductor who started his professional career at the age of 13 when he was a member of the Theatre Royal orchestra at Blyth, has died at his home in Blyth at the age of 45. Mr. Stafford was leader of orchestras at Gateshead, Newcastle and Blyth kinemas after the war. With the advent of the "talkies" he joined Blackpool Tower Orchestra as leader, and later went on tour with the Gaumont-British Circuit stage band.

Beware of Film "Uplift"

B.F.I. SPEAKER'S ADVICE

At a week-end conference arranged by the British Film Institute at Exeter, Dr. Josephine Macalister Brew, educational secretary of the National Association of Girls' Clubs, said she thought it would be a pity if the kinemas were also invaded by what one could only call "flicksey-uplifts-y."

Dr. Brew said what the adolescent wanted was more of what is best in the kinema now rather than a pale watering down of what educationists think suitable for the various age groups. She pleaded that we should never do anything to encourage divorce between cultural and entertainment films; that we should set our faces determinedly against self-conscious uplift.

Straining Them Out

The formation of an International Film Institute was urged by Dr. Viktor Fischel, of the Czechoslovak Ministry of Information. Such an institute should have control over the theme and standard of new films, and he suggested that to encourage good films there should be certificates awarded by the institute. A film bearing an "A" certificate would be admitted duty free to all countries, whereas one with a "B" certificate would be subject to a high punitive duty.

MALTA WELCOMES "In Which We Serve"

In the Manoel Theatre, Valetta, last week, Lord Gort, V.C., Governor of Malta, and his chiefs of staff attended an official screening of "In Which We Serve."

Built by the Knights of Malta, the Manoel is one of the oldest theatres in Europe. The auditorium, grand and spacious, is fashioned in a style similar to that of the old Covent Garden Opera House, with a sea of seats sloping gracefully back from the stage in tiers, and ornate boxes flanking the stalls and extending in almost impertinent proximity to the scene of the play.

Malta's Naval C.-in-C., Vice-Admiral Sir Stuart Bonham Carter, Air Vice-Marshal Sir Keith R. Park, A.O.C. Malta, and of the many other high service and civilian officials were also present.

To-day, the Manoel, which belongs to G. Caruana and Co., a company of three brothers who own the majority of Malta's kinemas, has been badly battered outside by enemy action, but through all the blitzes the Manoel has carried on without a break.

"DER FUEHRER'S FACE" RECORD

Proving to be one of the most popular short subjects ever made, "Der Fuehrer's Face," after playing at no fewer than six major West End kinemas, is expected to establish a new booking record for a Walt Disney featurette in this country.

Contracts continue to arrive in large numbers, and inquiries for the film are being made repeatedly at RKO-Radio's head office and provincial branches.

A recent survey of the British market disclosed that Disney's short subjects are currently being shown in more kinemas than ever before, an upward trend that has been continuous for many months past.

A. G. Allen, M.C., chairman of Associated British Pictures Corporation, presents to Mr. Maisky, Soviet Ambassador, a cheque for £53,043 in aid of the Stalingrad Fund subscribed by patrons of A.B.C. houses throughout the United Kingdom

A.B.F.D.'s TWO NEW PRODUCTIONS

Epic of Greek Heroism

IMPORTANT Trade shows have been arranged by A.B.F.D. for two new films. These are "Greek Testament" and "Russian Guerillas," the first-named being an Ealing Studios picture, the other the first full-length film to come from Alma Ata, the Russian Hollywood establishment in the Urals.

"Greek Testament," to be Trade shown on Friday, April 16, at Studio One, Oxford Street, at 11 a.m., is a Michael Balcon film, produced by Cavalcanti and directed by Charles Hasse. Its appearance ties-in with the 122nd anniversary of Greek Independence, and the film centres around the Royal Hellenic Navy's continued participation in the war at sea. The story is projected through the personality of a Greek petty officer who escapes from Greece to carry on the fight against the country's aggressors.

"Russian Guerillas," to be Trade shown at the Cambridge Theatre on Monday, April 19, at 2.30 p.m., is a spectacular story-drama—a story that tells the truth about the heroic irregulars on the Eastern front and their bitter resistance to the Nazi invader.

The picture is notable among other things for its bare realism and abounds in some of the most exciting sequences ever made about scorched earth and sabotage. An intensely human story runs throughout the film, and tells of the people of a German-occupied town who take to the woods and carry on their spectacular fight. There is novelty in the manner in which the film is being presented. It is not being dubbed, nor will there be any sub-titles, but an English narrative spoken by the Russian expert, Herbert Marshall, runs throughout the picture.

There is a magnificent musical score by Scriabin and Shostakovitch.

Bury Opening Times

Representations have been made by ministers of churches to the Bury Watch Committee that kinema performances on Sundays should not commence before 8 p.m. The Watch Committee, in fixing the hours at 7 to 7.30 p.m., from this week, decided to reconsider the opening times in ten weeks if licensees make application.

"ONCE UPON A HONEYMOON"

High Grosses

Generally released on Monday, March 29, "Once Upon a Honeymoon," the Ginger Rogers and Cary Grant co-starring vehicle, set up heavy box-office grosses in London. On the basis of current performance the Leo McCarey production is expected to rank with the biggest money spinners ever released by RKO-Radio.

Meanwhile, the London West End Screening of "The Magnificent Ambersons," at the Astoria, where the film played to capacity for a week, has aroused considerable interest among exhibitors.

Many inquiries have reached RKO-Radio in the past few days, and the feature seems destined to amass a good box-office total in this country.

Joseph Cotten, Dolores Costello, Tim Holt and Anne Baxter are in the cast of "The Magnificent Ambersons," which Orsen Welles produced and directed.

One of the dramatic and musical highlights of the new Marcel Hellman production THEY MET IN THE DARK, is the dance at the local hall. James Mason, Joyce Howard and Tom Walls are the stars of this G.F.D. release

Glasgow Cinema Club Selects New Venue

MACMILLAN TO THE RESCUE

Last Friday afternoon a special meeting called for the purpose of discussing the future of the Club owing to the fact that the luncheon arrangements had to be discontinued at the Rhul, brought out an attendance of over thirty members. Mr. Melville occupied the chair.

Prince Bendon, Honorary President and founder of the Club was also present and received a very enthusiastic and warm welcome from the members.

Mr. Melville in opening the meeting explained the position regarding the catering and emphasised that there was considerable difficulty in arranging the luncheons anywhere else in the meantime. He then asked for opinions, and discussion on the subject. Mr. MacMillan then said he was there to make an offer to have the monthly luncheons in the Picture House Cafe, where they would be able to provide a luncheon if necessary. As this was an obvious solution to the whole difficulty the offer was gratefully accepted, and it was unanimously agreed to hold the May and June luncheons in the Picture House Cafe. The question of further luncheons, from September onwards would be determined later by force of circumstances and war conditions.

Mr. Melville then expressed the thanks of the Club to Mr. Green.

Maxie in Glasgow

Max Thorpe, sales manager of Columbia, paid one of his periodical visits to Glasgow last week when he renewed his acquaintance with the exhibitors at the Trade show of "The Commandos Strike at Dawn." He spent the afternoon with the Green Brothers and arranged a deal with them to show "The Talk of the Town" at the Playhouse next week.

EDINBURGH DOYEN

Alexander Black's Departure

The sale of the Picturedrome to Associated G.P. Cinemas, intimated in last week's KINE., marks the departure of the doyen of the Trade in Edinburgh. For Alexander Black opened the Easter Road house in 1912, and he has carried it on under his own management all these 31 years. From a building seating 200, it has, in four extensions, costing him from the start about £20,000, become a house with seating for 900. He was the one man in the business in Edinburgh who had been in the same house for a quarter of a century.

ALEXANDER BLACK

In his day Mr. Black had interests in other houses—the Grand, Stockbridge; the Salisbury, which he opened with the late George Salmon and Mr. Lucas; the Lyric, Nicolson Square; and the Drill Hall, Galashiels—but his interest in the business is now confined to the Astoria, Corstorphine.

A. B. KING'S NEW POST

As M. of I. Adviser

The many friends of Alex B. King learned with much satisfaction that last week he was appointed chairman of the Scottish Advisory Committee of the Ministry of Information in succession to Sir Gilbert Archer, who has been chairman for the past two years. "A.B.," of course, has been chairman of the Western Committee, and his promotion to the Central Committee is an honour well merited.

Rutherglen's Effort

John Healy, manager of the Rhul, Burnside, is ever foremost in helping on all local charitable objects. He is prominently connected with the Rutherglen "Wings for Victory" Week, and last Tuesday evening he placed the Rhul Cafe at the disposal of the ladies of Burnside, and at a very interesting meeting held in the cafe Sir P. J. Dollan was invited out and presented with a cheque for £50 from the Burnside ladies as a donation to his 602 Glasgow Fighter Squadron Fund.

Sir Patrick warmly thanked the ladies, and Mr. Healy was also suitably recognised for his generosity in arranging the meeting.

RKO!

The Screen's Best Loved and Most Successful Character

TARZAN—

PROVED WINNER

FOR ALL AUDIENCES—

IN ALL PLACES—

AT ALL TIMES

EDGAR RICE BU
TARZAN T
Starrin
JOHNNY WE

Continued from page 3

A.C.T. Advocates Joint Action

unity of propaganda policy. It is to press for Government action :— To end wasted time by technicians between productions by the institution of a central pool both of (1) technicians, and (2) equipment and studio facilities. It also proposes the adaptation by the M. of I. Films Division in consultation with contracting units and with A.C.T. of its production machinery to operate the above suggestion. The motion concludes

We also direct the General Council to investigate the whole situation including the possibility of amalgamating all production units in this section of the film Industry.

Union Co-operation

The Crown Film Unit calls to the A.C.T. to take steps to call "Unity" meetings in every establishment in which A.C.T. is represented with a view to the formation of joint committees in such establishments and also to establish a joint committee of the executives of the three unions—A.C.T., N.A.T.K.E. and E.T.U.

Out of Step

From the G.-B. studios comes a motion pressing the A.C.T. to bring Warner Bros. into line with the Film Producers' Association in observing A.C.T. rates and conditions.

Beveridge Plan Now

Support for the Beveridge Plan is forthcoming from Technicolor, who also demand its immediate application.

The General Council is submitting an emergency resolution in which A.C.T. is urged to take every possible action to oppose alleged "monopoly dangers in British production" as envisaged in the proposals that (1) quota film production for the major American renters should be centred in one group of companies, and (2) the control by individuals associated with the same groups of film rights of novels, stories, etc. A.C.T. members are instructed to dissociate themselves from the proposals.

Joint Production Committee

Another motion sponsored by the General Council refers to "the resistance" of the Industry to the principle of a Joint Production Committee, and regrets that the Industry persists in continuing to be "out of step" with national policy, and urges the A.C.T., in conjunction with other unions, to make renewed representation to the film employers' associations and to mobilise the entire membership on behalf of this policy.

Anti-Democratic Elements

Two resolutions of a political flavour stand in the names of the Realist Film Unit and the Crown Film Unit respectively.

The first resolution deplores "the present tendency of the Government to compromise our cause by coming to terms with Fascist place-holders and other notorious non-democratic elements," and urges the Government to "place its reliance only on proved anti-Fascists wherever they may be found."

Films and Second Front

The other pledges the A.C.T. to do all in its power for the mobilisation of the film Industry for a Second Front in Europe, and to implement this calls upon the executive to call an immediate conference of all documentary film writers to discuss the plan how they may play the fullest possible part in mobilising the people for the maintenance and strengthening of the Second Front.

As the result of the staff dance, organised for the employees of the Capitol, Wallasey, quite a useful sum of money was raised for the local branch of the British Legion.

David Rose and Russian army officers at the Press screening of THE STORY OF STALINGRAD (Paramount) group shows Col. Sijov, Tank Corps, Capt. Koslov, David Rose and Com. Sheshieyev

FILM STOCK TREATMENT

Achieving Economy and Efficiency

THE recent Order on the control of raw stock has focussed particular attention to the processing of film as a means of averting damage to positive. Although processing or coating has not been in general use in this country, it is universally used by all American motion picture producers and distributors. From Olympic Kine. Laboratories comes a survey of the situation which is set out below.

The coating of film is not only a step in the direction of saving raw stock, but means greater efficiency under operating conditions. Picture houses running films for the third or fourth showings have benefited by these improved conditions.

Damage to films fall mainly into three categories :—

1. Scratched emulsion.
2. Pulled or torn perforations.
3. Buckling of film.

In the case of scratches on the emulsion, or torn and pulled perforations, the causes of these are various, but are due mainly to the hardening of tension in the projector gate. Scratches are also caused by improper handling in rewinding, both in the projection booth and the repair service.

Buckling of film is caused by the emulsion absorbing the excess amount of humidity in the air and heat in the projector gate.

Pulled or torn perforations are in the majority of cases caused by film condition itself; not even the most competent projectionist, or projection machine in perfect working condition, can prevent them.

Cause of Damage

Damage usually occurs during the first twenty or thirty runnings of the film through the projectors and is due to deposits of emulsion collecting on the shoes of the aperture plate or the rollers; this will also cause scratches.

These deposits rarely ever build up to a point where the pressure between the plate and the tension on the opposite side of the film is so increased so as to cause the teeth of the intermittent sprocket to tear the perforations. If the emulsion deposit does not get a cutting edge there is very little likelihood of damage to the film, but if this smooth edge is changed and it begins to cut or bite into the emulsion, then so much resistance is offered against the free passage of film over this deposit which will cause scratches or pulling of perforations.

Benefits of Treatment

When these emulsion deposits are built up and the free passage of the film over the aperture is interfered with, it is evident to the projectionist by the excessive noise of the intermittent movement, and then he has only two alternatives—either to place a lubricant of some kind on the film before it reaches the aperture plate or to stop the projector. The second alternative is obviously impracticable as it would mean stopping the show. Experience has shown that this damage can be kept to a minimum, even with long runs of film, under 100 per cent. operating conditions, if the film has been properly treated before the initial run.

Buckled or warped film is either so bad that the picture cannot be kept in focus or it is insufficient to cause trouble.

The later type of damage is likely only to occur to new film unless it has been properly treated, for it is due to the sudden withdrawal of moisture from the gelatine from its contact with the heat of the projection lamp, which is not likely to occur after processing.

Trace Physical Defects

Since the success of picture houses depends on the actual screening of the picture the least we can ask is that all efforts represented in the picture should not be spoiled by physical defects which prevent a 100 per cent. projection quality.

These defects are nearly always noticeable when the film has not been properly treated, but if the film has been chemically treated at the outset they are obviated.

Every picture house has the right to

Continued foot of next column

Sunday Licences in Essex

WILL THE COUNTY INSIST?

A DISTINCT prospect exists that Essex County Council will insist upon the under 16 stipulation in its Sunday licences. If so, the C.E.A. will proceed by means of a writ as in the case against the Cornwall C.C.

The stipulation to which objection is taken by licensees is "No film shall be exhibited on Sundays in the premises during the time that any child under the age of 16 is therein, whether or not accompanied by a parent or guardian."

The London and Home Counties Branch C.E.A. has addressed a letter to the Essex Licensing Committee on the subject, intimating that the Association has been advised that the condition referred to is *ultra vires* and asking the committee to review its decision.

TINKERING WITH TICKETS

Heavy Fines

That this was a case of dishonest employees was stated by Mr. Vernon Gattie counsel for the company, when Union Cinemas, Ltd., of Golden Square, W.1 were fined £30 and 10 guineas costs at Clerkenwell Police Court, on Monday upon summonses for admitting persons to an entertainment at the Electric Palace, Highgate Hill, N.19, without issuing tickets to them, and transferring persons to higher-priced seats without issuing tickets.

Stanley Ropson Lillie, manager, and Arthur George Nicholls, a relief manager, were each fined £10 and five guineas costs. Florence Maud Baker, usherette, and Walter Crowe, an attendant, were each fined £5.

Mr. Gattie said the money apparently went into the pockets of the persons who collected it. The company and the manager and relief manager were responsible in law but had got no benefit out of this. The box-office at this kinema had to be closed at black-out time, owing to its situation, and instructions were given that any customers who came later were to be referred to the manager's office, where tickets were issued to them. In this case these instructions were not carried out. In the hope of stopping this form of pilfering, certain safeguards had now been devised.

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expect films which have been treated in this way for screening so that the projectionist will not have to wax, oil or otherwise treat the film to ensure its uninterrupted screening, and then he will not be held responsible for the oil or damage.

Pre-release Treatment

In relief from such conditions, all American producers and distributors have found a way by having chemical treatment applied to the film at the laboratory before the film is released. It has been proved that such treatment or coating of the film at the time of printing will reduce the damage to film and give it maximum efficiency.

There is not a projectionist in the country who would not agree that new films should be subject to some such treatment so that they can feel reasonably certain that whilst the picture was in their hands very little damage at all would occur.

It is to the renters' interest to see that the film is in a satisfactory condition. Treatment will achieve this and will also ensure a longer life to the film so treated.

Continued from page 5

APPEAL TO CONSOLIDATE PROJECTIONISTS

...ne effect that the K.P.E.A. ...ore or less than the old ...g under another name. ...further from the truth. ...d voluntarily approached ...g, through him, and had ...lved its activities in an ...bring an end to the con- ...past and bring all similar ...under the Trade Union ...spheres in the entertain- ...were now catered for by ...ate organisation.

...ties had mainly been of ...l nature and its member- ...posed of projectionists who ...the principles of a craft ...Projectionists had real- ...he Union activities would ...of a better future, and ...hesitate to transfer into ...together with projection- ...of the N.A.T.K.E. He ...ward to the time when the ...P.E.A. would be the leading light in ...l matters relating to the welfare of ...ganised projectionists and engineers, ...d urged non-members to join.

Robert Willis then spoke on Trade ...nion principles and achievements. He ...rged all those still "sitting on the ...nce" to join without delay, if not ...r their own benefit, it was their duty ...o safeguard the interests of their ...llow-projectionists who were now ...verseas serving in H.M. Forces.

Questions were answered by Mr. ...illis, Mr. O'Brien and Mr. Perry.

Several points were noted for discus- ...ion at the forthcoming conference, ...hich will take place on May 21. This ...ill be attended by delegates chosen ...om the provinces and London, and at ...hich the future policy and activities ...elating to the entire country will be ...apped out.

DONCASTER MAJESTIC

Assessment Appeal

An appeal by Doncaster Majestic ...inema, Ltd. (G.-B.), against a proposed ...ating assessment by the Corporation ...ating Committee and approved by the ...ssessment Committee, was allowed by ...he Recorder, C. B. Fenwick, at Don- ...aster Quarter Sessions.

It was proposed to increase the gross ...ation from £2,000 to £3,800, and the ...ateable value from £1,663 to £3,163.

For the appellants, H. B. Williams said ...had been pleaded by the defendants ...at all kinemas in Doncaster had been ...ssessed on the same basis—6 per cent. ...the estimated gross takings—to ...rrive at the rateable value. If all the ...inema businesses were exactly compar- ...able the application of a uniform method ...ust be fair, but if they were not, the ...pplication of a uniform basis was un- ...likely to produce a fair result.

Big organisations were able to get ...xpensive films at a slightly less price ...han individual operators, said Mr. ...Williams. By showing first run and ...best feature films they were able to take ...gross receipts more than other ...theatres, which a theatre ought not to ...assess on gross takings, less a ...percentage but on what another ...hypothetic tenant would pay.

Another ...inema, the Ritz, which could ...at 400 ...e people, was on the valua- ...tion list ...£1,800, or £2,000 less than ...e propos... for the Gaumont. The gap ...is an e... ...mous one.

For the ... ...orporation, Dr. J. Charles- ...worth said ...he problems revolved round ...the taking... which have been expected. ...He submi... ...d that the actual takings ...were £47,... ...for the twelve months end- ...ing Septe... ...er 30.

The Re... ...rder, who visited both the ...Gaumont ...d the Ritz theatres, said he ...was no re... ...son drastically to reduce the ...future of ... ...sings to £32,000, as submitted ...by the ... ...pellants, or to adopt the ...slightly ... ...ated figure given by the ...Assessme... Committee.

He a... ...ed the rateable value at ...£... 24. ... the gross value at £3,633

Rochester and Lena Horne in CABIN IN THE SKY, forthcoming M-G-M picture

MORTGAGES AND CHARGES

Odeon Properties, Ltd.—Eleven mortgages dated March 10, 1943 (supplemental to £3,500,000 first debenture dated August 25, 1942), charged on various kinema and other properties. Holders: Branch Nominees, Ltd.

E. & C. Cinemas (Bradford), Ltd., Elite Picture House, Toller Lane, Bradford.—Mortgage on land, with Elite Picture House thereon, at Fairbank Road and Toller Lane, Bradford, with plant and machinery, goodwill, etc., dated March 11, 1943, to secure balance which shall be owing by the company to the chargees (Bradford Second Equitable Benefit Building Society).

Mayfair Circuit (New Milton), Ltd.—Mortgage and charge dated March 26, 1943, to secure all moneys due or to become due from the company to Midland Bank, Ltd., charged on Waverley Cinema, New Milton, Hants, and the company's undertaking and other property, present and future, including uncalled capital.

Mayfair Circuit (Soham), Ltd., Soham.—Mortgage debenture dated March 15, 1943, to secure £6,000, charged on the company's undertaking and property, present and future, including uncalled capital; and mortgage of same date as further security for same, charged on New Regent Cinema and car park, at Soham. Holder: Wm. Lund, Soham.

SCOTT LEAVES LIVERPOOL FORUM

Change in the management of the Forum, the A.B.C. key theatre in Liverpool, takes place on Monday, when **R. F. Scott** hands over to **Fred W. Stollard.**

R. F. SCOTT

Scott, who serves on the committee of the North-Western branch, belongs to a well-known Tyneside family of theatre owners. He has travelled extensively in Canada, America and Africa, and has provided entertainment in unique conditions. For A.B.C., he has managed the Empire, Longton; the Haymarket, Newcastle-on-Tyne; the Commodore, Liverpool; and since October, 1938, the Forum, Liverpool.

FILM ISSUES UNAFFECTED BY BUDGET

THE Budget had no surprises for the entertainment world.

Forecasts of increased taxes on theatre and kinema seats were fulfilled, and there was no effect after the Budget on prices of kinema shares.

An outstanding feature during the past week has been the buying of Odeon ordinary, which are 10½d. higher at 17s. 7½d., whilst the 6 per cent. preference have risen 3d. to 21s. 4½d.

For the most part changes are favourable. African Theates at 65s. show a gain of 1s., Union Cinemas 2nd pref. are 6d. up at 19s., and P.C.T. preferred ord. have risen 4½d. to 32s. 4½d.

Gaumont-British issues have continued firm with the "A" ordinary and the 1st preference both 3d. up on the week at 7s. 7½d. and 20s. 6d. respectively.

Odeon 6 per cent. preference at 21s. 4½d., and P.C.T. "B" preference at 27s. 9d. show a similar improvement.

On the other hand, A.B.P.C. ordinary have eased a few pence to 15s., and the 6 per cent. preference shares are slightly lower at 24s. 3d.

British Lion pref. at 10s. 1½d. have lost 4½d., and Dufay Chromex at 4s. 6d. are 3d. lower. There has been a steady and persistent demand for Scophony, which have risen another 3d. to 3s. 6d.

Dealings in Union Cinemas 6 per cent. redeemable income certificates have taken place between £98½ and £99½. A total of £195,043 of the certificates has been issued to fund arrears of dividend for five years to October last on the first and second preference shares.

A net loss of £866 for 1942 is disclosed in the report of Rivoli Cinemas. This compares with a net loss for the previous year of £2,031.

The loss for the past year is after debiting £645 for debenture interest, and transferring £1,000 from income-tax reserve, now no longer required.

The final result for the year is a debit balance of £1,823 to be carried forward, compared with a debit of £956 in the preceding year.

BRITISH V.D. FILM

For General Circulation

The M. of I. 15-minute film, "Subject for Discussion," dealing with the perils of venereal disease, was shown at the Ministry's theatre on Monday. The C.E.A. has instructed all branches to have this picture shown generally, and there can be no doubt that here is a case of a vital Government message in the interests of public health overriding all considerations of entertainment value.

There is nothing repulsive in the picture, which shows a doctor (Milton Rosmer) persuading a reluctant A.R.P. post warden to allow him to lecture on venereal disease. A little boy is in danger of losing his sight through inherited infection; and the importance of candour and prompt notification are illustrated with scenes of blood tests.

An "A" certificate precludes young persons seeing it without an adult. The tone is not dictatorial, but kindly and forceful. General release is from Monday next, April 19.

SHARE MARKET

	This week.	Movement.
African Theatres Ord. ..	65/-	+ 1
Assoc.Brit.Pic.Corp.5/-Ord.	15/-	— - /3
,, 6% Pref.	24/3	— - 1¼
,, 5% Debs. ..	£103	—
A.P.P.H. Ord.	19/9	—
Brit. & Dom. Films £1 ..	3/3	—
Brit. Lion 7½% Pref. ..	10/1½	— - 4½
Capital Prov. News 5/-	4	—
Cine. Television Dfd. (6d.)	5/4½	—
Dufay-Chromex 5/- Ord.	4/6	— - 3
Gaumont-British Ord.10/-	15/4½	—
,, "A" Ord.	7/7½	+ - 3
,, 5½% 1st Pref. ..	20/6	+ - 3
,, 4½% New Debs. ..	£102	—
General The. Prefd. ..	12/6	—
,, 6½% 1st Mort. Deb.	£102½	—
Mde. Tussaud 1/- Def. ..	1/6	—
,, £1 Prefd. Ord. ..	14/-	— - 3
Moss Empires £1 Ord. ..	33/6	— - 1¼
,, £1 Cum. Pref. ..	20/1½	—
Odeon 5/- Ord.	17/7½	+ -/10½
,, 6% Pref.	21/4½	+ -/3
,, 5% Debs.	£103	—
P.C.T.7½%Ptg.Pf.Ord. ..	32/4½	+ -/4½
,, Cum. "A" Pref. £1	27/3	—
,, Cum. "B" Pref. £1	27/9	+ - 3
,, Const. 7% Pref. ..	26/-	—
Scophony	3/6	+ - 3
Sound City (Films) 6% Pref.	7/6	—
Stoll Th. Corp.	10/1½	—
Twentieth Cent. Ord. ..	1/3	—
,, 6% Pref.	3/6	—
Union Cinemas Ord. ..	2/6	—
,, 1st Pref.	19/6	—
,, 2nd Pref.	19/-	+ - 6

£1 shares unless otherwise stated.

NEW PRIVATE COMPANIES

Astley and Green, Ltd.—Registered March 30. Capital, £3,000. Kinema, music-hall and theatre proprietors, and managers, advertisement agents and contractors, etc. First directors: Fdk. A. Astley and Wm. Green. Registered office: 3, Richmond Terrace, Blackburn.

Minco Cinemas, Ltd. — Registered April 1. Capital, £1,000. Proprietors and managers of kinemas, theatres, etc. Solicitors: Joseph Cohen and Cowen, Birmingham. Registered office: Martins Bank Chambers, 123-5, Clayton Street, Newcastle-on-Tyne.

Premier Distribution, Ltd.—Registered April 1. Capital, £100. Sound picture distributors, renters, exhibitors and producers, kinema and theatre proprietors and managers, etc. Solicitors: E. P. Rugg and Co., 12, Henrietta Street, W.C.2.

Gainsborough Cinemas (Leeds), Ltd.—Registered April 1. Capital, £100. Kinema, theatre and music-hall proprietors and managers, etc. Permanent directors: Walter R. C. Eckhart (chairman), Annie Eckhart, Ronald E. Eckhart and Robert S. Roberts. Solicitors: R. H. McLusky, Bank Street, Castleford.

RECEIVERSHIPS (APPOINTMENT OR RELEASE)

Picture Halls (Hulme), Ltd., 61, Chapman Street, Hulme, Manchester.—Percy E. Slack, of 44, Bedford Row, W.C.1, ceased to act as receiver and or manager on March 25, 1943.

RIVOLI CINEMAS

Revenue for 1942, £1,031. Deduct expenses, leaving loss £866. Forward debit, £1,823 (debit £956). Meeting Capel House, New Broad Street, E.C.2, April 20, at 11 a.m.

N.W. Meets Tomorrow

General meeting of North-Western Branch will be held at Liverpool tomorrow, Friday. Business to be discussed includes: Sunday opening charitable contributions and letter from the General Secretary; arrangements for stand-by programmes; questionnaire to members on the subject of man-power.

F

New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle
Air Force (Warner) American.	113 min. (A)	John Garfield, Gig Young, Harry Carey.	Epic aerial melodrama describing the adventures of a bomber and her intrepid crew. Story actionful, sentiment inspiring and thrills terrific. Staging and photography magnificent.	Excellent general booking. Nothing to harm youngsters.
Angels with Dirty Faces (Warner) American.	94 min. (A)	James Cagney, Pat O'Brien, Dead End Kids.	Thought-compelling gangster drama with sensation, humour, and slight love interest. First reviewed December 1, 1938.	Outstanding box-office value Nothing to harm youngsters.
Captain Blood (Warner) American.	120 min. (U)	Errol Flynn, Olivia de Havilland, Lionel Atwill.	Superb swashbuckling romance, crammed with action and spectacular thrills. First reviewed in KINE. February 6, 1936.	Entertainment extraordinary. Box-office value unimpaired. Appeal to all.
Fangs of the Wild (A.B.F.D.) American.	58 min. (U)	Dennis Moore, Luana Walters, Rin-Tin-Tin, jun.	Unpretentious outdoor romantic melodrama with a conventional canine interest. Dog stars intelligent and detail novel.	Second mainly for the unsophisticated. Good for juveniles.
I Cover the Waterfront (A.V.F.D.) American.	70 min. (A)	Claudette Colbert, Ben Lyon, Ernest Torrence.	Vigorous, romantic melodrama, dealing with the smuggling of coolie labour. Originally reviewed KINE. Sept. 14, 1933.	Reliable revival. Hardly suitable for youngsters
It's Love I'm After (Warner) American.	90 min. (A)	Bette Davis, Leslie Howard, Olivia de Havilland.	Comedy of screen-star worship and disillusionment. First-class mixture. First reviewed in KINE. September 2, 1937.	Strong appeal to every class. Sound box-office. Little interest to youngsters.
***I See Ice** (A.B.F.D.) British.	81 min. (U)	George Formby, Kay Walsh, Cyril Ritchards.	Romantic comedy extravaganza with ice-rink backgrounds. Originally reviewed in the KINE. February 17, 1938.	Capital reissue for the masses, family and youngsters.
Lend Me Your Ear (Pathe) American.	60 min. (A)	James Dunn, Joan Woodbury, Jan Wiley.	Murder mystery comedy melodrama with a fantastic plot. Breezy acting, adequate direction and stagecraft.	Reliable support for the majority of halls. Hardly suitable for youngsters.
†**Little Humpback Horse** (G.F.D.) Russian.	80 min. (U)	I. Aleynikov, M. Kovalyova.	Fairy tale in colour. Good acting, story and clever trick camera work.	Very good for juveniles. Interesting for specialised audiences.
Silver Skates (Pathe) American.	80 min. (U)	Kenny Baker, Patricia Morison, Belita.	Dazzling ice-rink romantic comedy musicale. Story friendly and snappy. Belita, a new skating star, delightful, music good.	Excellent general booking. Great for the family.
69th Parallel (G.F.D.) Russian.	33 min. (U)	——	Documentary dealing with work of Soviet forces keeping sea route to the west clear. Some vivid sea and land fighting sequences.	Good interest picture.
Story of Stalingrad, The (Paramount) Russian.	63 min. (A)	——	Official record of the epic defence of Stalingrad. Story factual and inspiring, treatment dignified and showmanlike, and message profound.	Outstanding war documentary. Not suitable for youngsters.
Tarzan Triumphs (RKO-Radio) American.	76 min. (A)	Johnny Weissmuller, Frances Gifford, Johnny Sheffield.	Spectacular jungle espionage comedy melodrama. Story far-fetched, but thrills colourful.	Capital star and title booking for the masses and youngsters.

* A British Picture. † In Colour.

REVIEWS FOR SHOWMEN

Silver Skates

Pathé. American (U). Directed by Leslie Goodwins. Featuring Kenny Baker, Patricia Morison and Belita. 7,281 feet. Release not fixed.

DAZZLING ice-rink romantic comedy musicale illustrating the many tender and piquant complications which arise when subterfuge is employed to prevent an attractive skating star from sacrificing her own career and the fortunes and happiness of others for matrimony. The bright, intriguing and refreshing story is not only an entertainment in itself, but an appropriate cue for the introduction of Belita, a second Sonja Henie, a number of delightful ensembles and clever acts and a succession of ear-tickling tunes.

The two together, the gay and happy tale and its enthralling glacial and musical embellishments, are the framework and façade of grand carnival divertissement. Excellent general booking, a welcome and infallible antidote for war nerves and blues.

Story.—Claire, owner of an ice show, faces bankruptcy because Belita, the star, decides to get married. Danny, the vocalist, and Claire are engaged, but Claire refuses to name the happy day until her financial affairs are settled. Danny makes advances to Belita with the idea of persuading her to renew her contract, but unsuspected complications arise, and before long he finds himself engaged to both women.

To complicate matters, Claire, who is completely unaware of Danny's subterfuge, suddenly decides to adopt Katina, a refugee, and waives her objections to a hasty marriage. Still more trouble follows, but a lucky twist enables everything to be straightened out in time for a gala grand finale.

Acting.—Belita skates brilliantly and also displays no mean acting ability. Moreover, her personality is as delightful as her performance. Kenny Baker sings pleasantly as Danny, and Patricia Morison cakewalks the rôle of Claire. Irene Dare and Danny Shaw, two infant ice-rink protégés, Frick and Frack, a couple of clever eccentric skaters, and Ted Fio Rita and his orchestra are others who make substantial contributions.

Production.—The story is not strikingly original, but it has a piquant romantic interest and an undercurrent of pleasing sentiment, springing from the plight of the young Dutch refugee. The graceful ice-rink interludes neatly interlace its clean, crisp humour and appealing heart interest, while the numerous gay and colourful ensembles, represented by spectacular Dutch, Swiss and Viennese scenas and brilliant solo and double skating acts, give it additional box-office build-up. Star values top the glittering tower of dazzling ice-rink divertissement and entertainment. A box-office certainty for the masses, family and the troops.

Points of Appeal.—Neat, friendly and snappy story, début of Belita, versatile and popular supporting stars and players, tuneful numbers, delightful ensembles, gay atmosphere, good title and obvious exploitation angles.

69th Parallel

G.F.D. Russian (U). Directed by I. Belyaev and M. Oshurkov. Approximately 3,000 feet. Release date not fixed

A DOCUMENTARY taking you to the latitude which runs across the northern most end of the Soviet war front to the one northern port which is ice-free all the year round.

The Red Army has held tenaciously on to this during the whole war, and the picture shows how the three fighting services struggle day and night to keep it open for British and American convoys.

There are some vivid war sequences on land, in the air and under the sea. The submarine's adventure are excellent. The whole thing is interesting and has a good running commentary delivered by Wilfred Pickles.

Points of Appeal.—A documentary of the first interest for any hall.

Continued on page 33

"Woman, when I behold thee flippant, vain, inconstant, childish, proud and full of fancies ..."

JOAN GATES · JEAN GILLIE
JOAN GREENWOOD · JOYCE HOWARD
ROSAMUND JOHN · LILLI PALMER
BARBARA WARING

with

JOHN JUSTIN

PROVINCIAL TRADE SHOWS

of

THE GENTLE SEX

will take place as follows:—

BIRMINGHAM	Scala	Thursday, April 15	10.30 a.m.
LIVERPOOL	Paramount	Thursday, April 15	10.45 a.m.
LEEDS	Odeon	Thursday, April 15	10.30 a.m.
BELFAST	Classic	Tuesday, April 20	10.45 a.m.

●

RELEASED

MAY 24 · 1943

GFD

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GWEN JOAN GATES

DOT JEAN GILLIE

BETTY JOAN GREENWOOD

ANNE JOYCE HOWARD

A tribute to the glorious Womanhood of Britai

daughters... gentle in peace... strong in their

...sistaire... wives and sweethearts... mothers and

their efforts to win the Battle for Freedom

ERNA
LILLI PALMER
JOAN
BARBARA WARING

...ed from page 24

Air Force

... American (A). Directed by Howard ... Featuring John Garfield, Gig Young ...rry Carey. 11,128 feet. Release not fixed.

... aerial melodrama based on the log of *Mary Ann*, a Boeing-17 bomber with ...ic complement of nine, that was ...d" off Hawaii, bruised over Wake ...and battered in the Philippines, but ...et revenge during the historic Battle ...oral Sea.

... is no love interest and very few ...n in the cast, but virile characterisation, ... direction and brilliant stagecraft ... compensate for the wise absence ...v... onal romantic sentiment. The tale ...ou... y's End" in design, and its stern, ...ee... Service approach and many breath- ...an... nd sea engagements raise it to the ...innac...e of its exciting and exhilarating ... Excellent general booking, wholesome ...xciting flag-wagging of universal box- ...ppeal.

...y.—The *Mary Ann*, a giant bomber, is ...d, toge...her with eight others, on a train- ...ght fr...m San Francisco to Hawaii. Her ...f nin... is represented by Captain Michael ...an...en, pilot; Lieut. Williams, co-pilot; ... Haaser, navigator; Lieut. Martin, reserve ...; Sergeant Winocki, a rear-gunner who ...red because he has failed to gain his ...ission as a pilot; Sergeant White, an ...ner with a commissioned son; two ...als and a private.

... Hawaii they learn that the Japs have ...a surprise attack; later, they hear Roose- ... declaration of war. They land and ... in face of heavy odds and then make ...Wake Island. There they hear that ...nt White's son has been killed. They ...off without sleep, but after bombing a ...ese convoy are badly hit. Quincannon ...quently dies of wounds, but after the ...nder of the crew have baled out, Winocki ... the *Mary Ann* to land.

... crew rejoin and rebuild their battered ... under fire and, with Tex Rader, a ...r pilot at the controls, join in a hunt for ...nemy's fleet. They meet their quarry, ...heir eggs and, though raked by machine- ...limp to the Australian coast. The *Mary* ... days are done, but a new 'plane bear- ...er scarred nameplate is taken over by her ...id crew.

...ing.—John Garfield is the rehabilitated ...cki. Harry Carey is old-timer White, and ... Ridgley is Captain Quincannon. They ...he lesser-known supporting players con- ...e flawless portrayals. The cast could ... bettered.

...duction.—There are tender scenes of ...oyes between Captain Quincannon and ...ife and the only private and his mother, ...ch...ng bedside meeting between Susan ...ar...n, wounded sister of one of the fliers ...an...ée of another, and a moving sequence ...in... old-timer White taking the news of ...es...h of his only son on the chin, but ...d... of these shrewdly spaced cameos war ... before affairs of the heart.

... Pacific is the stage, and all the islands, ...nd airfields that made history in the ... days of December, 1941, are visited and ...e big battles, both on land and sea, are ...a... d. The cross-sectioning of the *Mary* ... rew supplies strong human links to ...o... midable and breathtaking chain of ...a... lar highlights. The Battle of the ... ea furnishes the grand finale.

... what a finale! It crowns great enter- ...ent and greater propaganda with some ... greatest aerial thrills ever. It is also ...o... ting confirmation of our Allies' will to

...nts of Appeal.—Epic, thrill-packed story, ... and versatile characterisation, lofty ...ment, superb stagecraft, terrific spec- ...a... highlights, magnificent photography. ...l... aking climax and box-office title.

Tarzan Triumphs

RKO-Radio. American (A). Directed by William Thiele. Featuring Johnny Weissmuller, Frances Gifford and Johnny Sheffield. 6,843 feet. Release not fixed.

SPECTACULAR jungle espionage comedy melodrama describing the hectic circumstances which prompt Tarzan to abandon isolationism and set about freeing the people of a time-honoured hidden city from the cruel Nazi yoke. The casting of the ugly shadow of Nazi tyranny and intrigue on Tarzan's glorious jungle paradise prevents the colourful entertainment from being completely escapist, but happily the topical touch is too artless seriously to intimidate mass and industrial appeal.

The overall picture is good, exuberant hokum for boys of all ages. More's the pity it's got an "A" certificate. Capital, cast-iron series booking for the crowd.

Story.—Tarzan and his son Boy accidentally discover Palandrya, a hidden city, and meet Zandra, princess of the peaceful white inhabitants. Jane, Tarzan's wife, is in London, but he is unmoved by her letters containing the vivid descriptions of the blitz. The Nazis learn that the jungle is rich in valuable raw materials and invade Palandrya with paratroops and make slaves of the people.

Tarzan remains apathetic, but finally gets cracking when the Nazis start roughly treating Boy and Zandra. Later, he, Boy and Zandra are made prisoners, but Cheta, Tarzan's pet chimpanzee, frees them. Tarzan then knocks the Nazis off one by one and reserves a lion pit, complete with lion, for Von Reichart, the cruel Nazi commander. Boy and Zandra applaud, but we have every reason to believe that Tarzan is faithful to the absent Jane.

Acting.—Johnny Weissmuller gives a characteristically versatile performance as the virile and athletic Tarzan, Johnny Sheffield is a real chip off the old block as Boy, and Frances Gifford is adequate as Zandra. Stanley Ridges, Sig Rumann and Rex Williams are true to type as Nazi toughs.

Production.—This Tarzan picture is the first to be produced by RKO-Radio, but the new bottle has had no injurious effect on the old wine, or rather cordial. Far from it. True, Maureen O'Sullivan, cast in all previous Tarzan efforts as Jane, is not seen, but the white-hot Nazi espionage interest more than offsets the toning down of the domestic angle.

The athletic and animal by-play—the chimpanzee and elephant put in some good work—is as amusing, refreshing and exciting as ever. The climax is a corker. The whole is infallible proprietary box-office fare for the industrial masses, and, in spite of the "A" certificate, youngsters.

Points of Appeal.—Highly coloured, but crowded, plot, exuberant characterisation, big athletic and animal thrills, rousing climax, glamorous jungle background, healthy schoolboy angle and big star and title values.

Little Humpback Horse

G.F.D. Russian (U). Directed by Alexander Rou. Featuring I. Aleynikov and M. Kovalyova. Approximately 8,000 feet. Release date not fixed.

THIS is the first Russian picture in colour to be shown in this country. The simple fairy story has charm and the colour and trick photography are interesting, but the story is rather disjointed and runs too much length.

At the Trade show something was spoken off screen, but dubbing or sub-titles seem essential. Children will probably love it.

Story.—Ivan, a shepherd, catches a white horse in a cornfield, and in its mane discovers the glowing feathers of the fire bird which alone can lead a man to the beautiful Princess Silver Morning. The horse begs to be let go and finally throws Ivan. He is left with the feathers, and on his return home finds two fine black horses in the stable. His brother steals them, and in their place he finds a humpback pony which can talk.

The Tsar buys the two black horses and makes Ivan his chief groom. An enemy makes trouble, and Ivan is sent to find the Silver Princess. With the help of the humpback pony he discovers her after adventures near the moon and under the sea. On returning, the Tsar throws him into prison and tries to persuade the Princess to marry him. She refuses, rescues Ivan and sees to it that the Tsar comes to a sticky end.

Acting.—I. Aleynikov is well in character as Ivan and sings well, M. Kovalyova is a plump but attractive Princess, and V. Gut amuses as the senile Tsar.

Production.—The opening is well developed but later continuity becomes rather ragged and there appears to be a big cut in one episode. The film could do with re-editing. Camera-work is very good and the colour attractive, although occasionally on the dark side.

Some of the sea and landscapes are pictorially excellent and the trick work, which includes a flying horse, a land of giants guarding the Silver Princess, and a huge whale, who at one period swallows her fleet of boats, is clever.

Points of Appeal.—A fairy story for children of all ages, in colour.

Lend Me Your Ear

Pathé. American (A). Directed by William Beaudine. Featuring James Dunn, Joan Woodbury and Jan Wiley. 5,480 feet. Release not fixed.

MYSTERY comedy melodrama describing the defeat of a devilish plot to gain possession of a millionaire's fortune by brain surgery, or rather, butchery. Happily, humour is put before the macabre, and James Dunn's breezy performance, as the happy-go-lucky detective hero, does much to keep the fantastic happenings in check. One way and another, it's not bad popular comedy-thriller. Reliable supporting proposition for the majority of halls.

Story. — Walter Craig, a millionaire, mysteriously disappears, and Nick Trayne, a cheery and shrewd private investigator, is consulted. He and Betty Hilton, Craig's attractive secretary, find the millionaire, who is suffering from partial paralysis of the brain. Later, George Phillips, a member of the family, is murdered in circumstances which point the finger at Craig.

Nevertheless, Nick and Betty continue their investigations and eventually they prove that Tony Weldon, a neighbour, and Helen, Craig's second wife, are in love and that they deliberately tampered with Craig's brain in order to influence him to leave his fortune to them rather than to Tina, his daughter by his first wife. Incidentally, Phillips was bumped off because he knew too much.

Acting.—James Dunn puts over a thoroughly amusing performance as Nick, and Joan Woodbury is an attractive Betty, but Gus Glassmire, Edna Johnson, Jan Wiley and George Eldridge are either colourless or heavy-handed in support rôles.

Production. — The play leaves much to dialogue and more to the imagination—it is never too clear how the villainous Weldon succeeds in operating on the luckless Craig—but, fortunately, most of its loose ends are sealed by its shrewdly cultivated sense of humour. The detective hero is never lost for a wisecrack, and his irresponsible approach to crime and romance is disarming. It's a better laugh than it is a thriller, but good enough at both to make the popular grade.

Points of Appeal.—Intriguing, if fantastic, story, good comedy twists, bright and versatile performance by James Dunn, occasional thrills and good title.

Reviews, including five Re-issues, are continued on next page.

Continued from page 33

The Story of Stalingrad

Paramount. Russian (A). Directed by L. Varlamov and A. Ruznetsov. 5,600 *feet. Release not fixed.*

HERE we have the official pictorial record of the epic defence of Stalingrad. Photographed by 15 Red Army cameramen and augmented by films captured from the Germans, it is proof, written in blood, of the unity and heroism of one nation and the infamy of another. Its message and its warnings are repeated in every stern phase of the grim, unprecedented military struggle until the indictment of so-called modern civilisation is complete. Both grisly and glorious, it should, it must, be seen by all classes. Outstanding war documentary.

Production.—The factual story opens with Stalingrad at peace. Then comes the German offensive, a diagrammatic plan of the attack and of the Soviet's counter measures. We then see how the women, as well as the men, of Stalingrad rise to the occasion, how tank factories keep abreast with demands under gruelling artillery and air attack, and, finally, how the tide is turned.

The highlight is the officers, including Marsha men of the Nazi forces.

There is, however, one s war documentary and its British and Allied, have many sombre shots of th have, so far, refrained f own costs. The price of heavy, and the one-sided unfair to the victors, but distorted impression in t who still have their battl psychological misgiving a masterly screen reporting. it is one of the best war f the best.

Points of Appeal.—Autl and exploitation angles, heroic example and dignifi

Fangs of the Wild

A.B.F.D. American (U). mond K. Johnson. Featur Luana Walters and l 5,240 *feet. Release fixed.*

UNPRETENTIOUS outdo drama with a conv interest, describing a battle a young Government agent a sible for raids on silver fox f is novel and the dog stars a the story is artless and the tion clumsy. Its ingenuou treatment all but cancels Second mainly for juvenile audiences.

Story.—Don Howard, a young Govern agent, is assigned to track down those re sible for robberies at silver fox farms. makes for likely country and is accompa by Buddy, a small boy, and Rin-Tin-Tin, his dog. He becomes acquainted with daughter of the owner of a fox farm later she sees an Alsatian leave her fa property with a young fox in its mouth.

Rin-Tin-Tin is the obvious suspect, but afterwards it is revealed that Brad and the crooks behind the raids, have been Queenie, an Alsatian bitch, to do their work. Rin-Tin-Tin is absolved, the crook arrested and Don and Carol presum marry.

Acting.—Dennis Moore and Luana W are adequate as Don and Carol, but the porting players are very heavy-handed best performances come from Rin-Tin Jun., and Queenie, the canine co-stars.

Production.—The scenes played by the who, in the end, become romanti attached, are most agreeable, but the ment as a whole lacks showmanship imagination. The film is colourless, wit its novel detail and engaging canine by-pa

Points of Appeal.—Clever dog stars, inte ing fox-farm backgrounds and conve footage.

REISSUES

It's Love I'm After

Warner. American (A). Directed by Archie L. Mayo. Featuring Leslie Howard, Bette Davis and Olivia de Havilland. 8,193 *feet. Release not fixed.*

BRILLIANT satirical comedy on the film fan who, in her infatuation of a film star, has her balance restored by his exhibition of vulgarity. Its ideal construction, with witty dialogue and humorous situations, makes it fitting entertainment for all classes and ensures for itself a great measure of success upon its reappearance. With Bette Davis and Leslie Howard in the star rôles, entertainment is as fully assured as is the box-office attraction. Reviewed previously in the KINE. of September 2, 1937.

I See Ice

A.B.F.D. British (U). Directed by Anthony Kimmins. Featuring George Formby, Kay Walsh and Cyril Ritchards. 7,348 *feet. Release not fixed.*

ROMANTIC comedy extravaganza, with ice-rink backgrounds and occasional songs, telling how an amiable nitwit makes good as a Press photographer. Originally reviewed in the KINE. of February 17, 1938, it no longer counts for exhibitors' quota, but it, nevertheless, wears exceedingly well—it is still one of Formby's best—and can be relied upon to raise a laugh in practically any company. Confidently recommended "neutral" programmer for the average suburban and provincial hall.

I Cover the Waterfront

A.B.F.D. American (A). Directed by James Cruze. Featuring Claudette Colbert, Ben Lyon and Ernest Torrence. 6,400 *feet. Release not fixed.*

SPECTACULAR he-man melodrama, originally reviewed in the KINE. of September 14, 1933, turning on chequered romance between a zealous reporter and the attractive and innocent daughter of a tough old salt engaged in the smuggling of coolie labour into San Francisco. Technically, it is slightly dated, yet in spite of its years its virility is practically unimpaired. Its thrills, many of which are set in shark-infested seas, grim dramatic twists and piquant touches lose little by age or repetition. Moreover, its title and star values are as attractive as ever. Reliable revival, particularly for industrial spots.

Captain Blood

Warner. American (U). Directed by Michael Curtiz. Featuring Errol Flynn, Olivia de Havilland and Lionel Atwill. 10,829 *feet. Release not fixed.*

SURELY, it has everything to sustain interest at the peak from within two minutes of opening until curtains. A glorious swashbuckling romance embodying vivid scenes from the courtroom of Hanging Judge Jeffreys, the hold of the convict ship, slavery in Jamaica followed by a piratical trip with sea fights of utmost realism and mighty spectacle.

Errol Flynn's vitality as a fighting pirate captain and his superb acting as young physician, plantation slave and leader of men holds the male and enthrals the feminine. With a popular love interest, a well-chosen and capable supporting cast the result is entertainment of unerring quality and extraordinary magnitude. First reviewed in the KINE. of February 6, 1936.

Angels With Dirty Faces

Warner. American (A). Directed by Michael Curtiz. Featuring James Cagney, Pat O'Brien and the Dead End Kids. 8,427 *feet. Release not fixed.*

GANGSTER melodrama with all the constituents of a great film. A mixture of almost unexampled toughness and the pathetic position of a sincere padre whose efforts at uplifting the East Side youngsters are stultified by the kids' hero worship of the successful gangster. Crime and gangsterdom in stark reality with sensational bullet-ridden sequences and with a climax beyond ordinary belief, but pointing the moral—crime does not pay. A powerful thought-provoking story acted by a great star cast with flawless presentation. Previously reviewed in the KINE. of December 1, 1938.

Names in the News

Great interest is being taken in Sheffield kinema circles in the appointment of **Mrs. Dorothy Mansell** as manageress of the Star Cinema, Eccleshall Road, Sheffield, after two years as assistant manageress at the Regal Cinema, Attercliffe, another Emery hall.

Mrs. Mansell has therefore taken the same position at the Star which her husband, A. A. Mansell, occupied for four years up to 1941, when, it will be remembered, he was killed in a tragic road accident. He was keen on public city and won two KINE. certificates for showmanship.

Mrs. Mansell, earlier in her career, was manageress at prominent London and other kinema cafés, and helped her husband when he was manager of well-known clubs.

Joseph Bloor, lately appointed manager of the Camberwell Palace, has had 30 years' experience in "live" entertainment, having spent many years on tour, both as a repertory actor and in management, and was until recently in charge for two years of the Bedford Theatre of Varieties in Camden Town. His appointment is a herald of impending reversion to variety at this old-established ex-music hall. The change is likely to take place in about a month.

F. L. Loveridge, for many years assistant and later manager of the Royal Hippodrome, Dover, has been appointed general manager for the whole of the licensed premises of D. and M. Marsh, Ltd., wine merchants.

Sam Newberry, manager of the Odeon Cinema, Norwich, has been invited to represent the local kinemas on the newly appointed committee formed to plan the proceedings for the "Wings for Victory" week to be held from May 22 to 29 inclusive.

Eric H. Hale, manager for the past seven months of the New Kinema, Newquay has left to take control of a number of camp kinemas in the West Country. He was previously engaged in providing entertainment for the Forces, but went to the Newquay house for health reasons.

Arthur N. Lilley, formerly with Odeon, has joined the Manches circuit as manager of the Rialto, Dartford. He has seen service in the R.A.F. in the present war. **Bryn Davies,** who was Mr. Lilley's predecessor, is now running a garrison theatre at a North Wales camp.

W. H. Woollaston has been appointed circuit engineer of the Grantham, Excelsior and Medway Cinemas, Ltd.

A. A. Griffin, who at the outbreak of war was called for duty in the Navy, has now been discharged owing to health reasons, and has taken over management of the Fosse Cinema, Leicester, in place of H. F. Pollard, who is also on war work. Mr. Griffin was

for years manager Cinema of the same ci

Frank W. Clarke, a of the Savoy, Totton, 20 years' experience the industry.

Starting as second ope Hornsey, after five year trician, he returned London, and for s managing operator Palmers Green, after appointed manager at Coliseum.

R. Souray, recently ap manager at the North is a newcomer to t business, though he la perience of arranging ments. He was an R during the last war R.A.F. at the outbrea spot of trouble, servin tions Room and as Officer in Scotland unt was discharged on Between the two war engaged in a number until recently was factory.

Meet the Gibbons

"THIS HAPPY BREED"

EL COWARD'S "This Happy Breed," the Two Cities Techni- subject made excellent pro- last week under the direction avid Lean, with Ronald Neame harge of photography, and ny Havelock-Allan, associate er. The unit occupied the of stage 5 at Denham s, where on one side a row ises in a Clapham street has built, and on the opposite f the stage the back gar- other houses stretch with alist precision.

In the centre of the stage are he composite sections of an empty ouse—future home of the Gib- ons family.

At the beginning of the week the amera took possession of No. 17 nd director David Lean, Ronald eame and his camera crew erched on a high travelling crane ntered the house in a new way, hrough the roof. Later in the week enes were shot showing the arrival f the furniture van and members of he Gibbons family. Frank Gibbons Robert Newton), Ethel, his wife Celia Johnson), Mrs. Flint (Amy eness) and Sylvia (Alison Legatt)

"UP WITH THE LARK"

For the fifth and final week of he Revnell and West comedy, the hole unit was moved to Sutton reameries Farm for exteriors, and thel Revneli had a new method or milking cows to expound to the xperts at this farm, where over a undred cows are kept.

The complete unit on this New Realm picture comprised :— roduction manager, Lionel Claff; rt director, Victor Hambro; assis- ant art director, Anna Duse; assis- ant director, Jackie Thomson; econd assistant director, Phil White; lighting expert, Stephen Dade; camera operator, Morton Lewis; assistant camera operator, John Wiles; wardrobe, Phyllis epson; continuity, Micki Norton; ound recordist Charles Mason; make-up, Sylvia Croft; hairdresser Grace Whitehouse; and property aster, Harry Reubens.

BUTCHERS' PRODUCTION PUSH

eorge Doonan and Suzette Tarri re to appear with Frank Randle in on. West's story "Somewhere in Civvies," first production of tcher's new schedule to take the or at Hammersmith.

At Islington, Herbert Marshall is shing ahead with the adaptation the Soviet production, "Bright ath," starring the famous Lubov Orlova. Dialogue and songs will be rendered in English with Fredda Brilliant acting for the star. The production deals entirely with in- dustrial enterprise and has no war tmosphere. It is said to show the nthusiastic manner in which the Russians have tackled their labour roblems and reflect that spirit of heerful competence which, in inning the admiration of the Allied Nations, has proved a rude hock to the Axis powers.

Laurence Olivier and Penelope Dudley Ward in THE DEMI PARADISE recently completed by Two Cities

"TIME FLIES" ENDING

"Time Flies," the new Gainsborough comedy fantasy of a trip through Time, is nearing completion at Shepherds Bush. Tommy Handley, Evelyn Dall, George Moon and Felix Aylmer, flung back to Tudor London in a time machine, have now reached the culmination of their antics at the Court of Queen Elizabeth.

Walter Forde and Edward Black, with Maurice Ostrer in charge of production, have staged the final Tudor episodes in the great courtyard of Whitehall Palace on Thames-side where the Queen condemns Handley, his time machine and his fellow passengers to be burned at the stake for witchcraft.

Handley, garbed in doublet and hose, has a hot time of it this week. Huge Tudor battlements loom above the cobbled courtyard where the gleaming Time Ball rests on a mountain of brushwood, ready for the flaming torches. Captain Walter Raleigh (Leslie Bradley) and his halberdiers form a ring of steel round the prisoners.

Queen Elizabeth (Olga Lindo) and her court sit in a glittering assembly of judgment, unmoved by Evelyn Dall's pleas for mercy or her song and dance with George Moon. Within the Time Ball Professor Felix Aylmer works feverishly at the damaged controls to try to get at the machine moving out of this calamitous 16th century situation.

There is even a last minute hitch when Elizabeth decides that Handley shall be beheaded instead of burned. "Why chop and change?" says Handley despairingly.

STUDIO EMPLOYMENT OF WOMEN

Permits Necessary

A RECENTLY issued Government Order regarding the employment of women necessitates conformity by film studio managements with conditions of engagement of women as artistes, or indeed in any type of employment.

The Order (S.R. and O., 1943, No. 142), which sets out the control of engagement of women, is the subject of a circular issued by the British Film Producers' Association.

In this circular, which was issued following the visit of a deputation to the Ministry of Labour and National Service, it is pointed out that individuals or studios cannot advertise for or engage a woman of between the ages of 18 and 41 except through a local Labour Exchange, except as follows :—

(1) That the position carries no remuneration.

(2) That the woman has living with her a child of her own under 14 years of age.

(3) That the woman is blind.

(4) That the woman holds a permit issued by the Ministry of Labour authorising her to accept a job of the type offered.

(In this connection it is pointed out that the onus is upon the employer of making certain that the applicant has such a permit.)

(5) That the woman is an alien who cannot accept work in the United Kingdom without a permit from the Ministry **and holds such permit.**

(6) That the woman has been away and was in their employ within 14 consecutive days of the date upon which it is proposed to re-engage her, provided it was through sickness or like cause or as the result of a strike or lock-out.

The Order does not apply to women already employed by an individual or studio at the time the Order was promulgated.

Permits under (4) above will be valid for one month and are issuable through Labour Exchanges. If the woman is liable for call-up, employers should apply for deferment.

Women taken on for regular employment in a technical job would also be issued with a month's permit. Permits do no more than enable women to accept jobs offered.

The Order covers crowd artistes, artistes engaged on a daily or a picture basis, or on term contracts, cutters, operators, or any other grade of women employees. Deferment applications, if required, must give particulars as required for men.

The B.F.P.A. is endeavouring to secure through co-operation with the Film Artistes' Association that applicants for jobs through casting agencies shall be bearers of permits, in order to secure strict adherence to the terms of the Order.

The obligation is upon film companies to ensure compliance, as the employer is responsible legally for any breach of the Order.

Hay Comedy Completed

Shooting on Michael Balcon's latest comedy, "My Learned Friend," starring Will Hay and Claude Hulbert, and directed by Basil Dearden, was completed at Ealing Studios last week.

Producers Amend Constitution

EXTENSION of the scope of the activities of the British Film Producers' Association was hinted at the meeting of the Association's Executive Council on Wednesday of last week.

The main proposal is that the entrance fee be increased from £37 10s. to £100, and that each company pay £500 per annum.

It is also proposed to enlarge the Executive Council from ten to twenty persons.

Provision is also made for substitute representation on the Executive Council, such representatives to be empowered to act as though they were principals.

A small committee, composed of Michael Balcon, William Powell and Robert Clark, was appointed to meet Mr. Launder, of the Screenwriters Association.

Certain matters were reported as outstanding between the Association and the N.A.T.K.E. and A.C.T.

One of these related to the proposal by the union that sickness or accident occasioned outside the work in the studio which necessitated absence should not be excluded from the terms of payment which applied to illness or injury arising from work in the studio.

Another claim was for payment for travelling time to and from the studio.

It was reported that a request had been made to the N.A.T.K.E. to classify clerical members of the union, for whom minimum rates had been claimed. Differences of opinion between the union and the association on this matter were holding up final settlement.

Epic Tanker Film Begins

"San Demetrio—London," Balcon's film-tribute to the Merchant Navy, began production at Ealing this week.

The film is a factual reconstruction of one of the most awe-inspiring incidents of sea warfare to emerge from the present conflict—the reboarding in mid-Atlantic of the blazing oil tanker "San Demetrio" by sixteen members of her crew, and her subsequent navigation to a Scottish port 900 miles away.

Charles Frend is directing, with Chief Engineer Charles Pollard, O.B.E. (who got the engines of the battered tanker to go again), as technical adviser.

Associate producer is Robert Hamer; assistant directors, Micky McCarthy, Muriel Cole, S. Norman, C. Pope. Unit production manager is Ronnie Brantford, supervising editor Syd Cole, cutter E. Boland, assistant cutter Leslie Allen. Continuity, Madge Nettleton. J. Parker is camera operator and R. Maasz his assistant. Lighting cameraman is E. Palmer.

The art director is Duncan Sutherland, floor manager C. Wolveridge. Make-up chief, Tom Shenton; assistant, R. Wilton. Hairdressing, B. Baugh; wardrobe, Marion Horn.

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...CAREY

OPERATING THEATRE AT DENHAM

SHOOTING last week on "The Lamp Still Burns," the Two Cities film which Leslie Howard is supervising and Maurice Elvey directing for G.F.D. release, covered both the gay and dramatic side of hospital life.

The beginning of the week included festive Christmas sequences in the hospital ward. The distinguished visiting surgeon (Godfrey Tearle) discarded his scalpel for a large carving knife and fork, and his mask for the tall white hat of a chef, as he carved slices of turkey and served Christmas pudding to those who could eat it.

The end of the week covered the more dramatic aspect—the operating theatre. Dressed by experts with every article of modern surgery, rehearsals with the star (Rosamund John) were conducted under the supervision of a sister from the operating theatre of a large London hospital.

Art director Alec Vetchinsky and all those who assisted in the construction of this set have done a particularly fine job of work. Above the gleaming operating table is a large, adjustable light, against the walls are glass cabinets filled with surgical instruments.

The sequences, which include an actual operation, are very real; there is no dialogue except the occasional remarks one would hear now and then from the operating surgeon to his assistants and nurses or an interested student.

Warner Starts New Film

MAX MILDER put "Youth Looks Ahead" into production at Teddington this week as the first Warner Bros.' British picture of this year, with Brian Desmond Hurst directing.

The picture marks Anne Crawford's fourth starring appearance for the company in a little more than 12 months, her previous three being in "The Peterville Diamond," "Night Invader" and "The Dark Tower." Of these, "Night Invader" is now being readied for Trade showing, and "The Dark Tower" will follow soon afterwards.

Other principals include Richard Attenborough, who has just scored in the stage hit, "Brighton Rock"; Mary Clare and Frederick Lester in very human parental rôles: Francis Lister as a night-club proprietor aligned with the black market; and David Hutcheson as an exploitation man who sells a racecourse the idea of installing a £1,000 totalisator window for a publicity stunt.

Mark Hellinger, famous Broadway columnist and now one of Warner's top-flight producers, originally had the yarn in mind for a Hollywood picture, but decided the English racing background was better suited to it because of the national service theme the story also contained.

Brock Williams has developed the idea into an unusual comedy-drama centring on a staid old bank-teller who finds himself transferred to a tote-window and involved in the high finance of horses. Frederick Lester is considered an ideal choice for the part.

This week's starting shots are a bank exterior with a crowd of 50.

Production crew: Otto Heller and Gus Drisse, cameras; Ernest Royls and Cecil Thornton, sound; Terry Fisher, editor; Percy Hermes, assistant director; John Apperson, wardrobe; Hal Richmond, production manager.

EUSTON FOR THE "YELLOW CANARY"

Euston Station was at Denham this week occupying the whole of Stage 7 on the "Yellow Canary" lot, precise in detail and atmosphere, especially atmosphere when the appropriate smoke was being belched forth from the engine of the train into which leading characters—Anna Neagle and Richard Greene—were entraining.

The famous London terminus in the black-out at the height of the London blitz was portrayed in all its grimness. A murky gloom through which a seemingly endless stream of hurrying, jostling people tried to make their way to their various coaches to the accompanying roar and clamour of trams arriving and departing. Some 300 extras supplied the human element of this atmosphere.

Euston Station is Herbert Wilcox's last big set for shooting on "Yellow Canary," which is now well on its way to completion. The production will be distributed by RKO-Radio on a world-wide release.

Strand Busy at Elstree

Last week Oswald Mitchell completed a two-reel comedy for Strand at the National Studios. Tentatively titled "Is Your Ernie Really Necessary?" the picture features Hay Petrie with Harry Fowler, the London newspaper boy who first appeared in "Those Kids from Town."

This week Donald Taylor is directing and producing sequences for "Battle for Music," the story of the London Philharmonic Orchestra's struggle for survival. On the set designed by Holmes Paul and occupying the whole of one of the big sound stages, the Philharmonic, comprising over 70 musicians, have been playing under the batons of Dr. Malcolm Sargent, Sir Adrian Boult and Constant Lambert.

On Friday, J. B. Priestley is due at Elstree to re-enact his famous appeal on behalf of the L.P.O. The whole of the other big sound stage is also occupied by Strand, who are making a feature subject called "Putting It Together," a story of the R.A.C. for which a Crusader tank has been loaned. The setting is a desolate piece of Lybian desert in which a tank crew is hiding by their battered machine.

Two registered titles have been withdrawn from the B.F.P.A. register, "Blackthorn Winter," by Ealing Studios, and "Liberty Ship," by Two Cities Films. The latter company has changed the title of "Battle of the Atlantic" to "Atlantic Front."

Anna Neagle and Nova Pilbeam in THE YELLOW CANARY

ON LOCATION IN SCOTLAND

"The Silver Darlings"

With a completed script, Karl Grune, producing "The Silver Darlings" for the Holyrood Film Productions, Ltd., from Neil Gunn's book, leaves for the North of Scotland in the next few days with Director Clarence Elder, in a further round-up of authentic Highland crofters and fisher-people.

They go from Inverness to the extreme north-west of Scotland and will visit all the small villages on, around and along that rugged coast-line. Location for the actual shooting will be fixed, which involve gigantic cliffs, 800-1,000 ft., croft villages, settings for the Highland song gathering, and fishing fleets in different stages of progress, all of which are the background for an intensely dramatic production.

Shooting will commence at the beginning of June and most of the film, a first feature one, will be shot on location.

Casting of well-known players is proceeding, and contracts will be concluded on Karl Grune's return from Scotland.

Foreign Rights

The Holyrood Film Productions, Ltd., have signed a contract with A. Fried, Film Sales, Ltd., for the sole foreign rights of selling the film, "The Silver Darlings."

"THE SHIPBUILDERS"

Camera Units in Scotland

Wilfred Arnold, art director on "The Shipbuilders," goes North to Glasgow again this week, accompanied by Jimmy Wilson, Arthur Grant, Frank Buckingham and their camera crews.

Three cameras are to film scenes of the great International match being held on Saturday, and sequences will be used in "The Shipbuilders." John Baxter plans to go North the following week.

Vera Lynn in Dramatic Scenes

THE wireless cabin of a tanker has been the setting for exciting scenes directed by Maurice Wellesley for Columbia's Vera Lynn film, "We'll Meet Again Sing." at Riverside Studios this week. This sequence is one of the dramatic highlights of the picture and tells how John Drowning, played by Peter Murray Hill, overcomes his fear of fire and in the end of the ship regains his self-respect and self-confidence.

He is the wireless officer on an oil tanker that is set on fire by a Nazi bomber, and although in imminent peril should the fuel catch alight, and the vessel be abandon ship, he stays at his transmitter calling for help.

The studio effects department played its important part in staging the bombing raid with thrilling explosive detonations. Special bombs were devised and timed to go off on cue, and not only was the "blitz" a technical triumph but no less realistic was the subsequent fire which gradually crept nearer and nearer to the wireless cabin. For later scenes in this sequence a violent rainstorm was added. This had to be timed and produced to a nicety since the torrents of rain are partly responsible for the extinguishing of the fire.

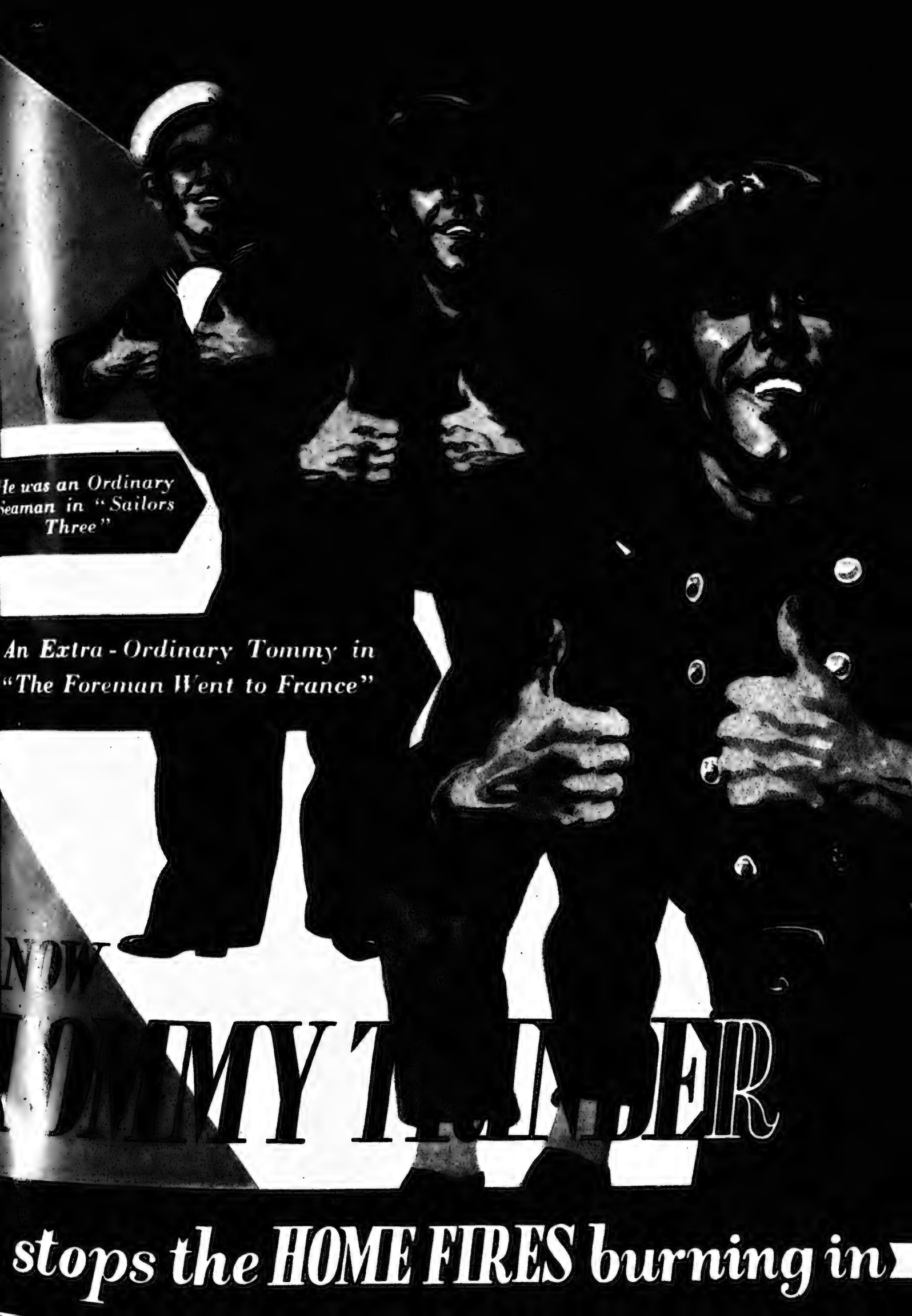
VAL GUEST IN THIRD WEEK

The past week at Islington Studios, where Val Guest is in the third week of directing "Bees in Paradise," with Maurice Ostrer in charge of production, and Edward Black producing, has been a riot of colour, music and fun, with the camera tracking back and forwards down the large market square set, first following Arthur Askey and Jean Kent in a comedy duet, "Are You Naturally Romantic?" as they walk through the market, and then turning to Askey and Max Bacon wandering past the various stalls and trying to date up the pretty girls. This set has given Phil Grindrod, lighting his first feature film for Gainsborough after long experience as chief operator, his most difficult task to date as he endeavoured to light the many colourful stalls almost hidden doorways under overhanging arches. Jose Shelton, Anne's sister, made her first appearance in the film in these market-square scenes.

Experts at Denham

A party of nurses off duty from the London Chest Hospital visited Denham to see "The Lamp Still Burns" and were most enthusiastic about the realism of the hospital sets. They could find no fault with the technique and were amazed at the thoroughness with which everything appertaining to hospital life was being handled.

The probationers among the party, which included a Sister and Assistant Matron, were extremely interested in watching Rosamund John in her role as a probationer.


He was an Ordinary Seaman in "Sailors Three"
An Extra-Ordinary Tommy in "The Foreman Went to France"
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Colour à la Russe

PRESERVING FILM PRINTS

RUSSIA'S experiments in film production always awaken interest, and the announcement of a Russian colour film—the first to be shown in this country—demanded notice. It proved to be a fairy tale of considerable length upon which a great deal of artistic effort had been expended. "The Little Humpback Horse."

IT had all the features of an opera—settings, chorus, and solo voices, all working upward to the denouément, the marriage of an adventurous hero (with a magnificent voice) to a beautiful princess.

ON the technical side it was the clever handling of a somewhat limited colour process which commanded praise, especially in the low-lit scenes of a robbers' lair. It suggested a two-colour process in which colour had been carefully planned beforehand, and certain lengths given particular laboratory treatment to enhance the intensity of dominant colour. But it was the discreet use of pastel shades throughout which kept the colour so pleasing. Never did any exaggeration assault the eye.

PRAISE must be accorded to [illegible] and engineers for so faithfully preserving the timbre of the leading actor's voice. Although his words were unintelligible to listeners having no knowledge of Russian, it was a delight to hear the quality of the voice come over in its purity. The same comment may be made on the voice of the princess, of which we heard less.

THE Board of Trade is not missing many opportunities of economy in film stock. It has made its cut of 25 per cent. throughout the film business. production and print of newsreel and feature is pressing on with the ity of lengthening the life es by further chemical pro- before they reach the hands first projectionists.

AT last week's meeting of interested sections the subject was broadly explored, and each section is to get down to the problems of maintaining longer life. As emphasised on this page recently, it is the treatment in the projection room which is the weak link in the chain. You may harden surfaces to prevent scratching, but worn projector parts will still do their damage, and careless youths will contribute their share. A report on the subject of hardening prints from Olympic Kine Laboratories which arrived after these notes were written appears on an earlier page of this issue.

FILM mutilation is coming in for more prominent notice in America now that shortened celluloid supply is menacing the Trade there. Some of the journals which have taken a great interest in technical questions have, like the KINE. in this country, been continuous in their efforts to end mutilation, but the same sort of carelessness which has prevailed here has also been evident in the States.

ONE user of films, assiduous in the cause and convinced that the responsibility lies at the door of the distributor, makes a practice of removing all faulty splices and damaged portions from his film when it arrives at his theatre, presenting them at the exchange when the rental is paid and demanding a rebate on the film.

THE account of this practice in an American paper does not state how successful the crusader is in getting a rebate. If this method were followed in this country there might be some cases where the rejected portions might add up to as much as the runnable length, and the balance of account might show the renting exchange in debt to the exhibitor!

J. BENSON.

POOL CARBONS

BUILDING UP A BRILLIANT SOUND TRACK

A "Gentle Sex" Demonstration

FEW projectionists realise how much labour has been expended by producer and technician alike in order to gather upon the narrow sound track of an entertainment film that perfection of balanced sound to which kinema patrons have become accustomed.

This is an argument for making sure that every projection component which has a rôle in the production of sound shall be at its best—exciter lamp, slit, photo-electric cell, amplifier and fader—and that the track itself shall be free from oil and dirt, scratch and obstructive patch.

Before Mixing

At Denham studios, on the occasion of the opening of the new recording theatre last Friday, A. W. Watkins, in charge of production at Denham, demonstrated to those present the separate efforts in producing and mixing sound which have to be undertaken before a film is ready to go out to the world and win the plaudits of the assembled kinema-goers.

The film chosen was "The Gentle Sex," a picture which sets out admirably the progress of A.T.S. women in their training, in a story full of human interest.

The scene is that of a dance in an Army recreation hut, in which two A.T.S. girls take part.

Voices Only

First the scene was shown "voices only," recording the speech of a Scottish corporal and one of the girls. This was merely speech, rather dead in the absence of other noises; then the same scene was shown accompanied by secondary sounds—the shuffling of feet in dancing, etc., but without speech, only the mouthing of the words previously heard. Then came the music of the dance band, again mouthed words, and finally, the finished scene, with some noises emphasised, others diminished—the smooth sequence which many projectionists will see and hear for themselves when they eventually run the copy in their own theatres.

One small point to show how careful the sound-mixer has to be and how alert to remember deletions of sound at the right minute. A canteen worker is supplying an A.T.S. girl with a rock cake, and conversing with her at the same time. In order to keep the conversation at the right strength the mike has to be extra-sensitive to other sounds near at hand, with the result that when the cake is placed upon a plate it "rings," as though it were a twelve-month stale.

This, of course, would be a comic intrusion into the sound of the picture, diverting interest from the main thread of conversation. The sound technician had been alert to this, and in subsequent sequences the confection was placed upon the plate without the slightest sound.

Take Care of the Sound Track

If this is the sort of work which is necessary over a sequence of the film which does not occupy three minutes in screening, something of the magnitude of a sound-mixer's task over a film of 8,370 feet in its finished length can be imagined.

If this point could be driven home in the projection boxes of the country, greater care both of picture and sound track would, I am sure, result, to the lengthening of life of film copies and the greater enjoyment of pictures in the auditorium.

WHERE PRINT DAMAGE OCCURS

John Ojerholm's Survey

In a report upon film preservation dealing mainly with print coating in the laboratories, John A. Ojerholm, general manager of Olympic Kine Laboratories, deals also with projection conditions which cause film damage.

This is due, he says, to (1) scratched emulsion, (2) pulled or torn perforations, and (3) buckling of film.

Nos. 1 and 2 are caused mainly by the hardening of tension in the projector gate. The former is caused by improper handling in rewinding in the projection room and the renter's repair department. Buckling is due to humidity and heat in the projector gate.

The report is dealt with at length on an earlier page.

"Singing Fool" . . . (1928). "Talkies", of which this was one of the first, revolutionised the motion picture industry.

Are you planning for the changed conditions of post war days?

Photograph courtesy of Warner Bros.

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SHOWMANSHIP IN WAR TIME

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OUR musical editor has frequently extolled the merits of properly presented organ interludes. There seems at the moment a slight increase in the number of guest organists who are going round the circuits, and from reports received their work is proving profitable to exhibitors in most districts visited. It must not be overlooked, however, that a musical interlude of any type needs to be presented with showmanship just as much as a stage turn, and the theatres where organists' selections are received most enthusiastically are generally those where manager and projection staff co-operate with the musician in putting over the show. Organ music alone can be boring to those lacking musical training or appreciation; but dress it with lights, snappy slides and a spot of microphone work and everyone can enjoy it.

"Purseonal" Note

The huge success of what at first seemed a mild exploitation was soon beyond all anticipation when a "lost property" was made with kinema property." In these days when public are salvage mad, their eyes nothing lying about, either at home, the streets, buses, trains, or any e. Reynolds Roberts of the Elite ma, Middlesbrough, seized on this idea to use up the 18-month-old in his lost property department. mainly consisted of unclaimed s and handbags of all descriptions. scheme was this:—

exploit "Somewhere I'll Find You" M-G he carried with him on each ey to and from the kinema about town a number of these purses, as quietly and unnoticed as ble, left them in the streets, seats, on the floor, also on busy shop floors of local business es, "pubs," station approaches, , etc., varying the spots each day. each purse was placed a type- ten slip, with the wording "You find Clark Gable and Lana Turner the Elite all next week in 'Some- e I'll Find You.' Take this purse to ku ... on will receive a sur- ," ... of course, being a for the show. Each purse also ained a couple of foreign coins accumulated from previous charitable collections. The publicity gained can be imagined from the fact that one was found by the manager of a large works, another fell into the hands of a bank teller who passed this novel experience on by word of mouth. The others fell into the hands of schoolchildren, girls at a factory on war production, and Mr. Roberts was asked from this particular source if more purses were to be found. Incidentally, this factory employs 1,500 girls, so the little stunt assumed very large proportions with good results.

The honesty of the public of Middlesbrough was well tested as only one of the purses and handbags used for the stunt was missing during the whole week of exploitation.

Dual Control

THE concurrent run of the film "The Moon and Sixpence" at the Carlton and Odeon Cinemas, Norwich, was the occasion for Managers Geoff Davies and Sam Newberry respectively to enlist the aid of local traders to assist in their exploitation campaign which, in spite of war time restrictions, they arranged prior to and during the week's screening.

At Messrs. Boots, Cash Chemists, a special show was made in the book department, where a banner stretched across a display of the cheap edition of the book drew the attention of customers to the showing of the film at both theatres. A window display was made by the firm, where "stills" from the film were attractively displayed side by side with copies of "The Moon and Sixpence." In the foyers of both theatres copies of the book were procurable from a salesgirl attached to the theatre.

The two leading musical stores in the city assisted in "putting over" the musical aspect of the film. At Messrs. Howlett's a window display of "stills" surmounted by a banner drew attention to the screening, whilst at Messrs. Willson's a feature was made of the recorded music. In return for this publicity, slides advertising the two stores were displayed in both kinemas.

Schoolboy choir who sang vocal introductory music at the Scala, Camborne, for the screening of THE GREAT MR. HANDEL (G.F.D.)

Cornish Singing

THE people of Cornwall delight to sing and to listen. When, therefore, Manager F. H. Trezona arranged for a local schoolboy's choir to sing introductory music before the screening of "The Great Mr. Handel" at the Scala, Camborne, under the direction of headmaster J. F. Richards, patrons were delighted at this unusual melodic feature.

The opening performance was attended by local clergy, and a window tie-up with the local musical store (cut-outs for which were executed by chief operator E. Edmondson) resulted in excellent publicity, to the benefit of the week's business.

Fusion of Ideas

SHOWMANSHIP was again to the fore at the Pyramid Theatre, Sale, when, due to co-operation and the combined ideas of Resident Manager Ronald F. Hart and Manageress Mrs. S. A. Roche, they proudly presented an outstanding display for the film "Road to Morocco." This display can be appreciated when it is realised that each detail had to be thought out and built to scale. Mr. Hart thinks that although readers have not heard much about Mrs Roche in the past, he feels sure that before long she will appear regularly in the columns of this paper.

Over two tons of sand were used to make the foreground of this display, and 60 ft. of canvas to make the final case before it could be presented to the public for their approval.

Po... of the excellent foyer display at the Pyramid Theatre, Sale, conjoint eff... of R. Hart and Mrs. S. A. Roche to exploit THE ROAD TO MOROCCO (Paramonnt)

Welcoming Wounded Warriors

DURING the run of "Desert Victory," L. Stevens, National, Chatham, entertained a mixed party of wounded sailors and soldiers, who greatly enjoyed the show, and then, through the co-operation of the Church Army, were further entertained to a really excellent tea.

At tea they were joined by the Mayor of Chatham, the Deputy Mayor, and the Rector of Chatham. The Mayor, addressing the party after tea, said "he felt that a visit to a theatre made a great difference to anyone, but to those convalescing it must indeed brighten their few hours of leisure. He assured the men that they need never be afraid to call and have a chat when passing the Town Hall, and if there was anything he could do for them they had only to ask." Packets of cigarettes were then distributed, and the party had the use of the billiards tables, etc.

Expressions of the pleasure derived by the guests for their afternoon's enjoyment were accorded by a unanimous vote of thanks.

Flag Wagging

FOLK in Gloucester saw a brave display of bunting when fluttering flags which could be seen from many parts of the city flew from the flagstaffs of the Plaza, when "Desert Victory" was screened.

A special foyer display was also arranged by manager G. P. Lomas, consisting of more bunting tastefully arranged with a large portrait of General Montgomery as a centre-piece.

CamberWell Done

I USUALLY expect to find one home-made lobby display in the Camberwell Odeon, but on my last visit manager Chas. Wright had two of them. The first related to "Star-Spangled Rhythm," and consisted of a framed board measuring about 5 ft. by 6 ft., on which he had hung 40 small stars, each bearing the name of one of the players in the film and most of them also showing the performer's features—taken from the KINE. Beside this galaxy of histrionic success were painted the title of the film, the descriptive phrase "The film we have all dreamed about—40 stars in one picture."

Hanging before looped draperies on the landing of the stairs to the balcony Mr. Wright had another large panel, on which he had painted the heads of Cary Grant and Ginger Rogers, along with descriptive lettering relating to their film "Once Upon a Honeymoon."

His method of overcoming any latent local scruples about "Social Enemy No. 1" was to make a personal statement from the stage twice daily during the week before screening. He pointed out that the film had been banned by the censor for two years, but had now been passed for public showing because it teaches a valuable lesson.

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The Mayor of Finchley sticks a Savings stamp on the bomb displayed at the Odeon where the Wardonians gave a special programme in "Wings" Week.

Finchley Forks Out

DURING the Wings for Victory Week C. E. Stead was staging a performance by "The Wardonians" as his weekly vaudeville interlude at the Odeon, North Finchley, and the artistes put on a special "Wings" programme to help the effort along. A large bomb which had been touring the district to excite interest was placed in the foyer, where it soon became covered with Savings stamps, as shown in our illustration. On Friday night the Mayor (Coun. the Rev. W. L. Brooksbank, J.P.) went on the stage, accompanied by Ald. C. S. Syrett, to receive contributions, one of which consisted of £4 collected (mostly in halfpennies and farthings) by the two boys shown in our photo. through the sale of books and other articles to residents in one of the main roads.

Norwood Satan

THE first thing I noticed in the vestibule of the South Norwood Odeon when I called there recently was an easel board bearing a cut-out (obviously hand-painted, but far from amateurish in appearance) depicting a sinister hooded grey figure holding aloft a man and woman apparently locked together and with its other hand touching the shoulder of a dejected Cupid, standing with lowered head. This was Manager Raymond's neat way of suggesting allegorically the tone and purpose of "Social Enemy No. 1," which he was then screening. He had designed and painted the display himself, using black-out material and poster colours, and I noticed that he had carefully equipped Eros with a bow and filled quiver, both separately made and suspended around the young man's bare shoulders by means of tinselled string. Completing the outfit was a "property" snake coiled round one foot of the easel, another of Mr. Raymond's ideas to catch the eye and point the moral. Mr. Raymond is an old theatrical manager of considerable experience, and this sort of display is right in his line—though there are not many managers who could both work out the idea and paint the parts themselves.

Camberwell Campaign

CAMBERWELL'S Wings for Victory Campaign began and ended at the Odeon, High Street, Peckham, thanks to the lively co-operation (which was recognised in the official programme) of Flying Officer F. S. Wheeler, who is the manager. The opening ceremony was a grand march past of A.T.C. units, Home Guard, Sea Cadets, Civil Defence Services, N.F.S., Red Cross, G.T.C., Scouts, Guides, W.V.S. and other local organisations, which lined up outside the theatre and then made a tour of the borough, led by the bands of the Royal Naval School of Music and the L.P.T.B. Home Guard. At the opening ceremony in the hall, the Mayor (Coun. J. H. Round, J.P.) welcomed to the district Air Marshal D. G. Donald, C.B., D.F.C., A.F.C., who inaugurated the campaign. On the platform with him were a quartet of M.P.s—C. G. Ammon, D.L., J.P., L.C.C., Bracewell Smith, Lewis Silkin and Major the Hon. Oscar M. Guest, and the 1993 Squadron A.T.C., in which Mr. Wheeler takes a special interest, formed a guard of honour for the distinguished guests. Altogether, there were 70 people on the stage at this ceremony. Lads of the same squadron also provided a very interesting display of model aircraft. Besides arranging a comprehensive vestibule display which included bombs, a torpedo, a 15-in. shell, guns, etc., decorated with bunting and flags, Mr. Wheeler also organised auctions during the week. Live poultry and pigs were among the unusual articles put up for bids; a bottle of whisky fetched £100, another brought £75 (which are high figures for "lubricant," even in these stark days), and the whole auctions realised the satisfactory total of £707, thereby helping considerably in raising the grand total for the week of £2,183, which made the Odeon the highest contributor of all the kinemas in the district.

At the end of the week the "Taylor" cup was presented at the kinema to the Civil Defence Division with the best Savings record during the preceding quarter.

PATE[illegible]RSON'S
(GLA[illegible]GOW)
LIM[illegible]ED
THEATRE F[illegible]RNISHERS
REPA[illegible]RS A SPEC[illegible]LITY
LARGE [illegible]TOCKS IN H[illegible]ND
ESTI[illegible]ATES FRE[illegible]
72
HOWARD ST
GLASGOW C[illegible]
TELEPHONE
CENTRA[illegible]

LUCKY WINNERS

Of Gaumont-British Managers' Exploitation Contest

AN exploitation contest organised by Gaumont-British, in conjunction with United Artists and Ealing Studios showed that G.-B. managers throughout the country were as alive and as keen as ever in ingenious exploitation and despite war time restrictions and difficulties. The picture that inspired the competition was Michael Balcon's "Went the Day Well?"

Parades of Home Guards, visits by Civic and Service chiefs, lobby tableaux, window displays, special newspaper features and pictures in the local Press were among a few of the many stunts and activities.

Prizes were awarded to the following managers: First prize of £10 went to W. Sherwood of Empire, Cardiff; second prize of £5 went to B. H. Goodman of Gaumont, Birkenhead; two third prizes of £2 10s. each to A. H. Parrott of Regent, Hanley, and S. A. Murdoch of Gaumont, Princes Park, Liverpool, and a special consolation prize of £1 to H. Denne of the Empire, Mansfield.

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Effective foyer display at the Odeon, Cardiff, contrived [illegible] acting manager Miss A. V. Gass for MAN AND HIS MATE (Uni[illegible] Artists)

RELEASES FOR MAY 10, 1943

Compiled by A. W. OWEN

"ON[E] UPON A THURSDAY" (M-G-M)

CERT. [U] Length 5,982 ft. Reg. No. F.54[1]. Reviewed in KINE. July 16, 1942.

STARS.—[Ri]chard Carlson, Marsha Hunt.

ATMOSPHERE.—Romantic comedy, in which a pre[sum]ptuous parlourmaid, secretly marri[ed] to her boss's son, clears the class [bar]rdle by writing a cunningly handle[d] novel on the secrets and foibles [of] purse-proud suburbia.

ORGAN.—"[Fr]om Meadow to Mayfair," Suite[-by] Eric Coates (Chappell), No. 1, with a[d]aptation from the orchestral piano-c[on]ductor copy.

NON-SYNC.—[A]s organ, recorded on H.M.V. C.2448 [by] the London Symphony Orchestra, conducted by the composer.

"CITY OF SILENT MEN" (Pathé)

CERT. A. Length 5,702 ft. Reg. No. F. 6273. Reviewed in KINE. March 25, 1943.

STARS.—Frank Albertson, June Lang.

ATMOSPHERE.—Romantic melodrama concerning a scheme for the rehabilitation of men with prison records, successfully tried out by the mayor of a local town.

ORGAN.—"Il Trovatore," Verdi, the "Miserere," with adaptation from the piano-vocal score and synchronisation with the non-sync. record, if possible, detailed below.

NON-SYNC.—As organ, recorded on H.M.V. C.1692 by the Grand Opera Company and Orchestra.

"TALES OF MANHATTAN" (20th Century-Fox)

CERT. A. Length 10,657 ft. Reg. No. F.5927. Reviewed in KINE. November 26, 1942.

STARS.—Charles Boyer, Rita Hayworth, Ginger Rogers.

ATMOSPHERE.—Omnibus comedy melodrama, five stories by prominent authors, and large star cast. The playlets all hang on the tail of a coat.

ORGAN.—"Manhattan Serenade," Alter with adaptation from the piano-solo copy.

NON-SYNC.—As organ, recorded on H.M.V. C.2823 by Salon Orchestra.

"MONEY FOR JAM" (G.F.D.)

CERT. U. Length 7,250 ft. Reg. No. F.6227. Reviewed in KINE. March 18, 1943.

STARS.—Bud Abbott and Lou Costello

ATMOSPHERE.—Horseracing comedy, based on Damon Runyon's "Princess O'Hara," telling how the joint owners of an ancient taxi raise money to replace the horse of a kindly Irish cabman lost through the foolishness of one of them.

ORGAN.—"The Winner," Gallop, Kral (Bosworth), with adaptation from the piano-solo copy.

NON-SYNC.—As organ, with recording on Bosworth B.C.1020 by the West End Celebrity Orchestra.

A STAGE SHOW OF THE FUTURE

WAR time conditions make it very difficult and expensive to present variety acts and stage shows with professional artistes; in fact, after the B.B.C. and Ensa have quarrelled over the bone there is little meat left on it for anyone else. The same difficulties are being faced by amateur theatrical societies all over the country by the fact that so many of their members are now on war work of every sort and representative shows are almost impossible.

However, such men or details did not prevent Manager Dimmock, at the Granada, Harrow, from making an original and bold experiment of presenting a 45 minutes' stage show for six evenings at eight o'clock with Donald Thorne, R.A.F. (on leave) at the organ console.

Let me briefly describe the show as I saw it and the reaction of the patrons. Manager Dimmock came on the stage to introduce the presentation and its compère, Les Henning, who, incidentally, did his work well, and his witty and somewhat at times spicy quips were quite an asset in themselves.

After Donald Thorne had played three or four bright film theme songs, a young girl dancer, Vivian Alderman, was the first to entertain, and deserved the applause given to her. Johnny Sumner (R.A.F., also on leave), who had been Jack Hylton's speciality pianist, played some dance numbers in which he displayed his technical ability, and, in conjunction with the organ, proved a very popular item.

Ron Haynes (R.A.F., also on leave), late of Henry Hall's band, demonstrated the possibilities of his guitar, on which he played melodic numbers, imitated a train, animals, birds, a raid on Essen, and for an encore played what he described as a popular "classic," "Tiger Rag"! Written on paper, it seems absurd, but it was accomplished by some subtle R.A.F. means and received a storm of applause. Then, when I was thinking it was just another variety show, the star presentation arrived, announced as a musical comedy excerpt from "The Vagabond King." Here is the cast: Conductor Victor Bartlett, who produces and conducts the amateur operatic societies' shows at Harrow, Ruislip, Wembley, etc., who had a chorus of 40 picked voices with all members in costumes used in a recent production. Joy Hayes-Miller was the leading lady and Harry Pearce (baritone) as her lover. The stage setting was a real triumph in clever lighting and expert knowledge of how to use a shallow stage to the greatest advantage. The old favourite excerpts, choruses, duets, solos, such as "Only a Rose," "Love Me To-night" and "The Robbers' Chorus," etc., were presented with professional ability and well-rehearsed accuracy of attack and diction. The soprano, Joy Hayes-Miller, and Harry Pearce (baritone), received quite an ovation for their duet work, which was of West End standard, and the chorus ensemble was adequate and well balanced. Ronald Thorne's organ accompaniment was so effective and followed the orchestral score so accurately that one hardly missed the orchestra, which is quite the best compliment I can pay him. I wish that many managers and proprietors could have witnessed this show.

Continued in column 4

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Kinema Organists in His Majesty's Forces

NO. 39.—PRIVATE STANLEY SMITH, R.A.M.C.

THIS week we are again able to add another kinema organist to the already long list in this special series by including Stanley Smith, who is in the Royal Army Medical Corps and at present stationed somewhere in the Midland area. This young organist first came to my notice when he sent in an interlude (which he had featured successfully) to our now famous 301 list called "Music on Parade." He commenced his career in the kinema organ world at Lozell's Picture House, Birmingham, which musicians like Frank Newman, Reginald New, etc., made famous in the early days of broadcasting on the Wurlitzer organ installed in that theatre. He was only 18 when first appointed and stayed till he secured another resident solo position at the Regent, Leamington Spa, in April, 1939. He remained at this theatre till he joined the R.A.M.C. in January, 1940.

By permission of his C.O. or while "on leave" he played at several kinemas in the Greater London area, including the Granada, Walthamstow, N., and while stationed in the West of England at the Capitol, Cardiff, and the Odeon, Weston-super-Mare, also appearing in "Ack-Ack, Beer-Beer." Here's wishing him a safe journey during the war and a period of success at the organ console afterwards.

A. W. O

Continued from column 2

It seems to be futuristic to-day, but will then be almost commonplace in the super-kinemas of those times. Congratulations to all concerned, and just a final note—they took three curtains at the end, and in a legitimate theatre would have taken *ten*. But the film show *had* to go on, for the patrons had also come to see films as well. A. W. O.

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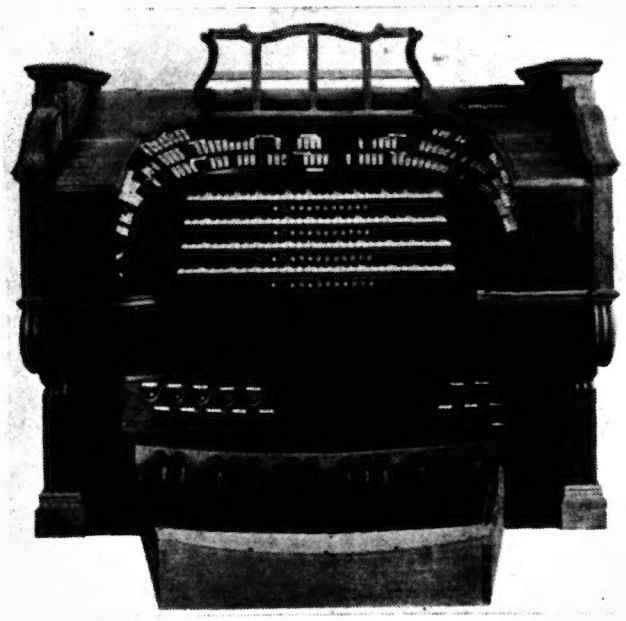

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FORTHCOMING TRADE SHOWS

DATE.	TIME.	PLACE.	TITLE OF FILMS.	SHOWN BY	STARS.	CERT.
		LONDON.				
Thur., April 15	2.30 p.m.	G.B. Private T.	War Dogs	Pathe	Billy Lee	U
,, ,, 15	2.30 p.m.	Queensberry Club	We Dive at Dawn	G.F.D.	Eric Portman	A
Fri., ,, 16	2.30 p.m.	G.B. Private T.	Bowery at Midnight	Pathe	Bela Lugosi	A
,, ,, 16	11.30 a.m.	Plaza	The Story of Stalingrad	Paramount		U
,, ,, 16	11 a.m.	Studio One	Greek Testament	A.B.F.D.		A
Mon., ,, 19	2.30 p.m.	Cambridge	Russian Guerrillas	A.B.F.D.		U
Tues., ,, 20	10.30 a.m.	Rialto	Hitler's Children	RKO-Radio	Tim Holt	A
,, ,, 20	10.30 a.m. & 2.30 p.m.	Century	The Meanest Man in the World	20th Century-Fox	Jack Benny	U
,, ,, 20	10.45 a.m.	Studio One	The Bells Go Down	United Artists	Tommy Trinder	A
,, ,, 20	10.45 a.m.	Studio One	Quebec Path of Conquest	United Artists	Short	U
,, ,, 20	2.30 p.m.	Cambridge	I'll Walk Beside You	Butcher	Richard Bird	U
Wed., ,, 21	10.30 a.m. & 2.30 p.m.	Century	Margin for Error	20th Century-Fox	Joan Bennett	U
		BELFAST.				
Tues., April 20	10.45 a.m.	Classic	The Gentle Sex	G.F.D.	Rosamund John	U
Thur., ,, 22	10.45 a.m.	Classic	Get Cracking	Columbia	George Formby	U
		BIRMINGHAM.				
Fri., April 16	10.30 a.m.	Scala	Junior Army	Columbia	Freddie Bartholomew	U
Tues., ,, 20	10.30 a.m.	Forum	I'll Walk Beside You	Butcher	Richard Bird	U
,, ,, 20	10.30 a.m.	Scala	Lend Me Your Ear	Pathe	James Dunn	U
,, ,, 20	10.45 a.m.	Tatler	Greek Testament	A.B.F.D.		A
Wed., ,, 21	10.30 a.m.	West End	Hitler's Children	RKO-Radio	Tim Holt	A
,, ,, 21	10.30 a.m.	Scala	Silver Skates	Pathe	Belita	U
Thur., ,, 22	10.30 a.m.	Scala	Gunman from Bodie	Pathe	Buck Jones	U
		CARDIFF.				
Fri., April 16	10.45 a.m.	Odeon	Laugh Your Blues Away	Columbia	Jinx Falkenburg	U
,, ,, 16	10.45 a.m.	Park Hall	I See Ice	A.B.F.D.	George Formby	U
Tues., ,, 20	11 a.m.	Capitol	I'll Walk Beside You	Butcher	Richard Bird	U
,, ,, 20	10.45 a.m.	Odeon	The Spider Returns	Columbia	Warren Hull	U
,, ,, 20	10.45 a.m.	Olympia	Greek Testament	A.B.F.D.		A
Wed., ,, 21	10.30 a.m.	Olympia	Hitler's Children	RKO-Radio	Tim Holt	A
,, ,, 21	11 a.m.	Odeon	Night Plane from Chungking	Paramount	Robert Preston	U
,, ,, 21	11 a.m.	Park Hall	Lend Me Your Ear	Pathe	James Dunn	U
Thur., ,, 22	11 a.m.	Park Hall	Gunman from Bodie	Pathe	Buck Jones	U
		GLASGOW.				
Fri., April 16	10.40 a.m.	Paramount	Convoy	A.B.F.D.	Clive Brook	U
Tues., ,, 20	10.45 a.m.	Paramount	Night Plane from Chungking	Paramount	Robert Preston	U
,, ,, 20	10.50 a.m.	Regal	Silver Skates	Pathe	Belita	U
,, ,, 20	10.40 a.m.	Scala	Greek Testament	A.B.F.D.		A
Wed., ,, 21	10.45 a.m.	Regal	I'll Walk Beside You	Butchers	Richard Bird	U
,, ,, 21	10.30 a.m.	Picture House	Hitler's Children	RKO-Radio	Tim Holt	A
,, ,, 21	10.50 a.m.	Cranstons	Lend Me Your Ear	Pathe	James Dunn	A
Thur., ,, 22	10.45 a.m.	Green's	The Spider Returns	Columbia	Warren Hull	U
,, ,, 22	10.50 a.m.	Cranstons	Gunman from Bodie	Pathe	Buck Jones	U
		LEEDS				
Fri., April 16	10.45 a.m.	Odeon	Ox-Bow Incident	20th Century-Fox	Henry Fonda	A
,, ,, 16	10.30 a.m.	Tower	I Cover the Waterfront	A.B.F.D.	Claudette Colbert	U
Tues., ,, 20	10.45 a.m.	Scala	I'll Walk Beside You	Butcher	Richard Bird	U
,, ,, 20	11 a.m.	Tatler	Playtime for Workers	Federated F.C.	Gerry Wilmot	U
,, ,, 20	10.45 a.m.	Tower	Laugh Your Blues Away	Columbia	Jinx Falkenburg	U
,, ,, 20	10.30 a.m.	Odeon	Night Plane from Chungking	Paramount	Robert Preston	U
,, ,, 20	10.30 a.m.	Ritz	Lend Me Your Ear	Pathe	James Dunn	A
Wed., ,, 21	10.30 a.m.	Odeon	Hitler's Children	RKO-Radio	Tim Holt	A
,, ,, 21	10.45 a.m.	Tower	Junior Army	Columbia	Freddie Bartholomew	U
,, ,, 21	10.30 a.m.	Ritz	Silver Skates	Pathe	Belita	U
Thur., ,, 22	10.45 a.m.	Tower	One Dangerous Night	Columbia	Warren William	A
,, ,, 22	10.30 a.m.	Ritz	Gunman from Bodie	Pathe	Buck Jones	U
		LIVERPOOL.				
Fri., April 16	10.45 a.m.	Scala	One Dangerous Night	Columbia	Warren William	A
Tues., ,, 20	10.45 a.m.	Forum	I'll Walk Beside You	Butcher	Richard Bird	U
,, ,, 20	10.45 a.m.	Paramount	Night Plane from Chungking	Paramount	Robert Preston	U
,, ,, 20	11 a.m.	Palais de Luxe	Lend Me Your Ear	Pathe	James Dunn	A
,, ,, 20	10.45 a.m.	Trocadero	Greek Testament	A.B.F.D.		A
Wed., ,, 21	10.30 a.m.	Trocadero	Hitler's Children	RKO-Radio	Tim Holt	A
,, ,, 21	11 a.m.	Majestic	Silver Skates	Pathe	Belita	U
Thur., ,, 22	11 a.m.	Palais de Luxe	Gunman from Bodie	Pathe	Buck Jones	U
		MANCHESTER.				
Fri., April 16	10.45 a.m.	Theatre Royal	Laugh Your Blues Away	Columbia	Jinx Falkenburg	U
,, ,, 16	10.45 a.m.	Gaiety	I Cover the Waterfront	A.B.F.D.	Claudette Colbert	U
Tues., ,, 20	10.45 a.m.	Odeon	I'll Walk Beside You	Butcher	Richard Bird	U
,, ,, 20	10.45 a.m.	Theatre Royal	One Dangerous Night	Columbia	Warren William	A
Wed., ,, 21	10.30 a.m.	Paramount	Hitler's Children	RKO-Radio	Tim Holt	A
,, ,, 21	10.45 a.m.	Theatre Royal	The Spider Returns	Columbia	Warren Hull	A
,, ,, 21	10.45 a.m.	Market Street	Border Patrol and Taxi Mister	United Artists		A
Thur., ,, 22	10.45 a.m.	Odeon	Night Plane from Chungking	Paramount	Robert Preston	U
		NEWCASTLE.				
Fri., April 16	10.45 a.m.	Odeon	The Crystal Ball	United Artists	Paulette Goddard	U
,, ,, 16	10.30 a.m.	Essoldo	The Spider Returns	Columbia	Warren Hull	A
Tues., ,, 20	10.45 a.m.	Odeon	I'll Walk Beside You	Butcher	Richard Bird	U
,, ,, 20	10.45 a.m.	Essoldo	Lend Me Your Ear	Pathe	James Dunn	U
,, ,, 20	10.45 a.m.	Grainger	Fangs of the Wild	A.B.F.D.	Dennis Moore	A
Wed., ,, 21	10.30 a.m.	Queen's	Hitler's Children	RKO-Radio	Tim Holt	A
,, ,, 21	10.30 a.m.	Odeon	Night Plane from Chungking	Paramount	Robert Preston	U
,, ,, 21	10.45 a.m.	Essoldo	Silver Skates	Pathe	Belita	U
Thur., ,, 22	10.45 a.m.	Essoldo	Gunman from Bodie	Pathe	Buck Jones	U
		NOTTINGHAM.				
Wed., April 21	10.30 a.m.	Ritz	Hitler's Children	RKO-Radio	Tim Holt	A
Thur., ,, 22	10.45 a.m.	News House	Greek Testament	A.B.F.D.		A
		SHEFFIELD.				
Fri. April 16	10.45 a.m.	Cinema House	The Crystal Ball	United Artists	Paulette Goddard	U
,, ,, 16	10.30 a.m.	Union Street	Fangs of the Wild	A.B.F.D.	Dennis Moore	A
Tues., ,, 20	10.30 a.m.	Cinema House	Lend Me Your Ear	Pathe	James Dunn	U
Wed., ,, 21	10.45 a.m.	Hippodrome	I'll Walk Beside You	Butcher	Richard Bird	U
,, ,, 21	10.30 a.m.	Union Street	Hitler's Children	RKO-Radio	Tim Holt	A
,, ,, 21	10.30 a.m.	Cinema House	Silver Skates	Pathe	Belita	U
Thur., ,, 22	10.30 a.m.	Cinema House	Gunman from Bodie	Pathe	Buck Jones	U

SITUATIONS VACANT

ne of the vacancies for women ertised in our columns relates to a man between 18 and 40 INCLUSIVE ess such a woman (a) has living h her a child of hers under the age 14; (b) is registered under the Blind rsons Act; or (c) has a Ministry of bour Permit to allow her to obtain ployment by individual effort."

ANAGER wanted, North-West urban Write, stating experience, refer- , and salary required, W., Box 339, matograph Weekly.

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ORKING Manager wanted for small ry kinema, East Anglia; knowledge ranches, including booking.—Q., Box Kinematograph Weekly.

ANTED urgently, first-class Manager, Knowledge of booking. South Wales S., Box 335, Kinematograph ly.

QUIRED, Maintenance Engineers ound reproducers, specialised in na equipments and exempt from ry service. Also men with radio ience to train.—Apply, U., Box 337, matograph Weekly.

IEF Operator; good wages and anent position for an experienced Apply, Manager, Rivoli Theatre, ip.

st and Second Operators wanted.— immediately, General Manager, re House, Douglas, Isle of Man.

QUIRED for small East London na, Chief or capable Second ator; must be conversant with n equipment.—Z., Box 317, Kine- graph Weekly.

ANTED AT ONCE, OPERATOR, ; exempt M.S.; nightly, two ées; COMFORTABLE PERMA- CY; fare paid if engaged.—Wire, 'phone, Cinema (Tel. 226), Sutton e, Lincs.

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B. JACKSON, F.V.A., the South Coast Estate and Kinema Agent, has still many excellent clients requiring large or small Kinemas in any part of United Kingdom. Will owners please communicate in confidence? NO COMMISSION WOULD BE REQUIRED.—8, Imperial Arcade Buildings, Western Road, Brighton. Tele.: Brighton 6649.

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